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THE NEW-YORK HISTORICAL SOCIETY

*The John Divine Jones Fund Series  
of Histories and Memoirs*

*XIII*

THE LIFE AND WORKS OF  
EDWARD GREENE MALBONE

1777-1807



EDWARD GREENE MALBONE (1777-1807)

Self-portrait, c. 1798 [No. 261 herein]

*Owned by the Corcoran Gallery of Art, Washington, D.C.*

THE  
LIFE AND WORKS  
OF  
**EDWARD GREENE  
MALBONE**  
1777-1807

by  
**RUEL PARDEE TOLMAN**

With an introduction by Theodore Bolton  
and a foreword by John Davis Hatch, Jr.



NEW YORK  
THE NEW-YORK HISTORICAL SOCIETY  
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1958

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## FOREWORD

THEODORE BOLTON in his Introduction gives an excellent evaluation of the place and importance of Edward Greene Malbone in the history of American art, and of the place of miniature painting in this country. The silhouette cutter was never a serious competitor of the painter in large or in small but, as Mr. Bolton points out, the daguerreotype and its followers, the ambrotype and the tintype, did seriously affect not only the miniature but all forms of portrait painting.

The earliest English miniature portraits were in illuminated manuscripts and documents with the first separate portraits of record appearing in the 16th century. Henry VIII employed a number of miniature painters—Hans Holbein being the most famous among them. Miniature painting probably reached its height in popularity in England and on the Continent in the late 18th century with many of England's greatest practitioners—*e.g.*, Richard Cosway, George Engleheart, and Andrew Plimer—active before Malbone had started his career. How much Malbone, Copley, the Peales, or Benbridge were influenced by the great English miniature tradition will probably never be known, or why Malbone decided to confine himself to this medium. Suffice it to say, his works, which from the start were proficient to an astonishing degree, have never been surpassed in this country, and indeed have few equals in the world of Western art.

A full-length book on this artist has long been due. Ruel Pardee Tolman, who approaches his study with a painter's understanding, caps his two decades of specialized investigation of American miniature paintings with the present

work. While Director of the National Collection of Fine Arts, Mr. Tolman was responsible for the several exhibits of miniatures which were held there, and for the development of the very significant collection of American Miniatures in the National Collection under the Smithsonian Institution, Washington, D.C.

Theodore Bolton, easily the leading bibliographer of American artists in our day, and author of a pioneer work on American miniatures, has worked with Mr. Tolman over a period of years toward the present study and appropriately writes the introduction to this work. I am happy in the present instance to be associated in one more constructive effort in the study of American art with these two long-time friends and fellow spade-workers in American studies.

It was my unusual fortune, as a collector of American drawings, to be asked fifteen years ago by that remarkable accumulator and dealer of art books and works, E. Weyhe, whether I would be interested in a drawing by Malbone. A quick affirmative reply brought, to my astonishment, not only a drawing by Malbone, which was of small value in itself, but also a small leather-bound entry-book whose inside back cover carried the drawing in question. This entry-book was none other than a listing by Malbone of his expenditures and receipts from 1801 to 1806. Though it was started at Charleston in the winter of 1801, Malbone did add three earlier lists of sitters: 1794-1795, Providence; 1800-1801, New York; and the spring of 1801 at Charleston. Unfortunately the entry-book contains nothing about his work and activities between the spring of 1795 and the winter of 1800.

This hitherto unknown little booklet seemed so valuable as a reference record of a remarkable artist that I sought to reproduce it in facsimile with only a short introduction on Malbone and his significance, together with a cross-index to the entries included. As such it would have made a unique



and simple first-source reference work. Its value, except for the gap in Malbone's record between 1795 and 1800, would be comparable to an equally unique register of Sully's portraits published in 1909 by Charles Henry Hart.

War and its accompanying shortages interrupted this plan. War, however, did not stop the careful and continued study of the artist by Mr. Tolman, author of this work. It seemed only right, therefore, rather than delay his publication until the issue of Malbone's Account Book, that he should have the added documentary authority for his work which the incredible little account provided. I am therefore happy to combine the core of my projected work with his to make his present publication on Malbone a lasting one. We are also happy that it should make its appearance as one of the series of publications on American art of The New-York Historical Society.

Since the above was written, the world of scholarship has lost Mr. Tolman by death. He passed away on August 24, 1954, in his seventy-seventh year. He had the satisfaction of seeing this book prepared for the press, even though he did not live to see its publication. This work on Malbone was his greatest effort. It is, with the collection he built as Director of the National Collection of Fine Arts at the Smithsonian Institution, his major contribution.

JOHN DAVIS HATCH, JR.  
*Norfolk Museum, Norfolk, Virginia*

## PREFACE

**T**HIS ACCOUNT of the life and work of Edward Greene Malbone has been in the making for many years. I recently found among my papers an account of the artist that Theodore Bolton had started at my suggestion in 1919. He put it aside and published instead two useful dictionaries of American miniature painters (1921) and crayon artists (1923).

In 1925-26 a committee headed by Mrs. William C. Eustis organized an exhibition of early American paintings, miniatures, and silver that was displayed at the then National Gallery of Art, Washington, D.C., known after 1937 as the National Collection of Fine Arts. The collecting of the miniatures was in the charge of the late Miss Helen Amory Ernst, and she, with the aid of others of the committee, assembled over two hundred little portraits, of which fourteen were attributed to Malbone. At that time I was in charge of the Division of Graphic Arts at the United States National Museum, but had a special interest in miniatures, having painted a number myself; and the exhibition started me on a serious historical study of the field. I soon realized that there was a great need for such an investigation.

During the autumn of 1926 the Pennsylvania Society of Miniature Painters held the next important exhibition of American miniatures in connection with their annual display at the Pennsylvania Academy of the Fine Arts. Of the many beautiful miniatures shown twenty-four were listed as by Malbone.

During 1927 the Metropolitan Museum of Art, New York, under the supervision of Harry B. Wehle, held the first exhibition of American miniatures in which each little

portrait was given a thorough study. Thirty-three of these were exhibited as by Malbone. This study was so carefully conducted that but few of the attributions have been questioned. Mr. Wehle is to be congratulated on the catalogue and on his book *American Miniatures, 1730-1850*, which was largely based on the exhibition.\*

Up to this time Robert Field was the only American miniature painter whose work had been singled out for a thorough study. An excellent biography by Harry Piers, the director of the Provincial Museum at Halifax, Nova Scotia, was published in 1927 by Frederic Fairchild Sherman. In the meantime Homer Eaton Keyes, the editor of *The Magazine Antiques*, encouraged me to assemble two articles on "Attributing Miniatures" which he published during 1928.

In 1929, at the then National Gallery, Smithsonian Institution, Washington, D.C., was held the first and only one-man showing of miniatures by or attributed to Edward Greene Malbone; a total of eighty was exhibited. Among the miniatures sent in for that exhibition were three which appeared so unlike the known examples of Malbone's work that they were put aside as doubtful, until, upon later careful examination under a strong glass, they were found to be signed "Malbone 1795." These early examples theretofore unknown to the public made possible the identification of others which up to that time had been unassigned. Dated miniatures of succeeding years show Malbone's development through the remainder of his short life.

During his professional career, that is from 1794 to 1806, nothing appeared in print about the artist except his own advertisements and a few fulsome newspaper verses. Twenty days after his death on May 7, 1807, his most intimate friend, Charles Fraser, who later became the famous miniature painter of the South, published in the *Charleston Times* the

\* About half of the text consists of a dictionary of miniature painters by Theodore Bolton.

first account of his life and work to appear in print. This account contains accurate information concerning the artist's professional life and his standing as a man and artist. The information has been repeated many times since then—by Dunlap in 1834 and by later writers.

In recent years Malbone's work has been exhibited and reproduced extensively. During the years 1936 and 1937 at Charleston, S.C., Robert N. S. Whitelaw, the director of the Carolina Art Association, with the valued assistance of Anna Wells Rutledge, assembled several exhibitions of early American miniatures which were of great importance, and all contained examples of the work of Malbone. Later exhibitions in other cities have given this artist equal prominence.

Malbone's portraits will stand comparison with those of any of the masters of miniature painting. Over two hundred have been located. His paintings in other media consist of three oil portraits on canvas, a painting of "Danaë" (not located), one pastel, a faint beginning of a landscape in oils, and one small watercolor landscape on paper. These add little to his reputation, which is based on the fine quality of his portrait miniatures. Nearly all of them are oval in shape. Generally the sitter is shown turned slightly to the right or left with the eyes to the front; a few are in profile. The largest ivory (7 x 6 inches) is the figure composition called "The Hours," painted in 1801 in England. The largest portrait miniature (6.6 x 4.14 inches \*) is that of Eliza Mason, 1805, Boston. Of "eye" miniatures, only one has been found—a Charleston subject.

During 1794-95 Malbone introduced a red curtain and the top of a chair into his backgrounds. Miniatures of this period are all rather dark and heavily painted. They have

\* Throughout this work, in order to avoid cumbersome fractions in the recording of measurements, I have given sixteenths of an inch thus: .6 equals 6 sixteenths (not 6 tenths); .14 equals 14 sixteenths (not 14 hundredths).



the low tone of an oil painting. In 1796 his painting was in a higher key, simple and with great skill. His sitters were in a diffused light and against delicate cloudy skies. I saw the exact duplicate of one of Malbone's cloudy skies during a winter's afternoon in Charleston.

It is impossible to generalize on how a successful young artist will work. For instance: it cannot be said that after his first dark-curtain backgrounds, mentioned above, he always painted sky backgrounds. There are many exceptions. For example: his miniature of Washington Allston of 1801 has a dark-brown atmospheric background; similar backgrounds are found earlier and later (see Hon. Ray Greene painted about 1798, and Isaac P. Davis about 1805). In 1806, there is a very dark background in the miniature of Mrs. Robert Smith, which is painted in opaque color. In Eliza Mason, 1805, he has a tree background which he used several times. He varied the background to suit his subject; but it was his skillful drawing, modeling, and coloring which gave the fine quality to his miniatures and character to his subjects.

Nearly everyone wishes to know prices. Six years before and six years after 1800, prices were much different from what they are today. These twelve years cover the active professional life of Malbone. So it will be of interest to know how much Malbone was paid for his miniatures. He lists thirty-one miniatures in his first season, 1794 and 1795, for which he received two guineas each, which at that time would be about seven dollars. From then until 1800 he left no personal record of his commissions, but from other sources we have an indication of his charges during those years. A note in an account book dated June 1796 shows that he received \$40 each for his portraits of Benjamin Smith and his wife. Nicholas Power, about 1797-98, paid \$23.33, as shown by Malbone's receipt, owned by the Provi-

dence Athenaeum. In New York during the winter of 1800-1801, he received \$35 to \$40. During the next three months—February, March, and April—thirty-one miniatures were painted in Charleston, but the prices are not given. In May he was on his way to London with Washington Allston and on November 28th arrived back in Charleston. There he started an Account Book in which he listed his sitters with the amounts paid; he continued to keep this, with the exception of four months in 1803, through 1806. During these years the prices are very nearly uniform—\$50 for a miniature of “common size” (his ad) and \$100 for a three-quarter length. The prices for each miniature, when listed in his Account Book, will be given in the Catalogue.\*

Frames were extra; sometimes he furnished them and sometimes not. When he provided the miniature “with setting” the cost was \$25 to \$28 extra. He also sold miniature frames separately at \$5, \$6, and \$8.

Malbone's charges for making copies were about the same as or slightly less than for painting originals. His 1797 receipt for \$35 from I. P. Davis of Boston for a portrait of Washington is the only record of his charge for a copy before 1800. The portrait has not been located. The price would indicate that it was certainly a miniature. That it was a copy may be inferred from the lack of any record that Washington ever sat to Malbone for his portrait. It was probably a copy after one of the Stuart portraits. Two copies after oil portraits by Stuart and one after Trumbull have been identified. After 1800, copies varied from \$25 to \$50. The family tradition of one Boston family gives Malbone

\* In contrast to the original prices, it is interesting to note that at a recent auction sale (1955) where five Malbone miniatures went on the block they were knocked down at an average price of \$845 per miniature. At the same sale thirty-seven other early American miniatures by such artists as Field, Fraser, Inman, Jarvis, James Peale, Trott, Ramage, and Wood averaged only \$334 in price bid, and the highest of these bids were influenced by the subject (Alexander Hamilton) more than by the artist. Malbone's reputation among American miniaturists stands today at the very top.—C. E. B.

credit for painting four of its members, each three times, not duplicate copies but all different. Three of one member have been located, two of another, and one each of the other two members, which makes the story very credible. Five are still to be located. Their prices are unknown, but were probably "cheaper by the dozen."

To describe an artist's technique is like trying to describe someone's handwriting. It is possible to be thoroughly familiar with a friend's handwriting and yet find it impossible to describe it in such a manner that someone else can positively identify it. The same is true of painting. A good reproduction is worth pages of description. And so most of Malbone's extant works of which photographs could be obtained are reproduced along with the listings of them.

The Catalogue is arranged alphabetically. The few landscapes under that name have all been examined or seen in photographs or reproductions or are listed in his Account Book. Paintings which, at one time or another, have been attributed in print to Malbone but of which absolutely no other information is available are in a separate list. Paintings which have been incorrectly attributed to Malbone are also listed separately. Much time and care have been devoted to these. Many have been found to bear the initials or signatures of such well-known foreign and American artists as James Nixon, Sauvage, Vallée, Robert Field, and James Peale. Others show the technique of such important miniaturists as Walter Robertson and Benjamin Trott. The placing of a miniature among the incorrect attributions by no means indicates that it is of inferior quality, for the beauty of a work of art is within itself. Many are excellent, but in my opinion are not by Malbone. In the case of those which have the genuine signature of other artists, there is no argument. In the case of those which are unsigned, the conclusion is arrived at by comparison with miniatures whose

authorship is beyond question. Quite frequently the writer's attributions are confirmed by those of other investigators.

I owe profuse thanks to many people. To Theodore Bolton, Librarian of the Century Association, I owe more than I can repay. He has taken the loads of assembled material and, rewriting much of it, has put it into presentable shape. I am also indebted to Charles E. Baker, Editor of *The New-York Historical Society*, for considerable checking, reorganization, rewriting, and shaping the whole for printing. Among others who have been of great assistance are: Mrs. Jean L. Brockway, Mrs. John Elliott, Arthur P. Howard, Mrs. W. S. Lovell, Miss Anna Wells Rutledge, Mrs. J. Madison Taylor, and Harry B. Wehle.

I am especially indebted to Howard W. Preston, Duncan A. Hazard, and W. Norman Sayre for placing at my disposal their extensive research into the records at Providence and Newport. I am also indebted to the owners of the miniatures, all of whom have helped me in every possible way.

I wish to record my indebtedness to that remarkable organization, the Frick Art Reference Library, under the direction of Helen Clay Frick and the librarian, Miss Ethelwynn Manning (now retired) and her successor, Mrs. Henry W. Howell, Jr., for it renders untold service to art museums, writers, students of art, and dealers. To this institution the present volume owes many of its illustrations.

The editors of *The Magazine Antiques*, the late Homer Eaton Keyes, its founder, and Miss Alice Winchester, its present editor, have fostered the research by the publication of my articles about Malbone. These brought Malbone to the attention of the general public and were the means of adding materially to the facts about him and his miniatures. For the same reason thanks and appreciation are due E. P. Richardson and John D. Morse, editors of *The Art Quarterly*.



To the Smithsonian Institution and to the late Prof. William Henry Holmes, director of the then National Gallery of Art, since 1937 called the National Collection of Fine Arts, is due great credit for assembling the 1929 exhibit and for encouraging further research into the background and life of Edward Greene Malbone.

Many thanks are due to John Davis Hatch, Jr., Director of the Norfolk Museum of Arts and Sciences, for his great generosity in permitting the unrestricted use of the information contained in Malbone's Account Book and its reproduction in facsimile in this publication.

Abundant aid has been furnished by almost everyone who has been approached, and I wish each one could be thanked personally for his or her contribution, large or small, which has swelled the information regarding the life and works of Edward Greene Malbone, who has been accorded a top place among America's finest miniature painters.

Last but not least, the author joins his publisher, The New-York Historical Society, in grateful thanks to Irving S. Olds, Vice-President of the Society, whose personal generosity made possible the full-color reproduction of his miniature of Robert Macomb on the cover and within the pages of this book, and to Mrs. Katharine McCook Knox of Washington, D.C., who graciously provided for the full-color reproduction of Malbone's self-portrait on the frontispiece.

RUEL PARDEE TOLMAN

*Washington, D.C., July 1, 1954*

## INTRODUCTION

**F**ROM THE TIME he began his professional career in 1794 as a boy of seventeen at Providence, Rhode Island, until his death in 1807 at Savannah, Georgia, Edward Greene Malbone painted numerous miniatures in New England, New York, Philadelphia, and Charleston. He was successful from the outset. Because of the artistic merit of his little portraits, he became one of the most prominent miniature painters in America. Today he ranks with the masters of the art.

Before his time, from 1760 onward, excellent miniatures had been painted in this country by John Singleton Copley and his half brother, Henry Pelham, in and around Boston; and by Charles Willson Peale in Maryland and Virginia. On the eve of the Revolution, in 1774, Copley sailed for Europe never to return, settling in London, in 1775, where he was joined about 1777 by his half brother.

But Peale remained, and enlisted in the Continental Army. While in service he found time to paint miniatures as well as large portraits at Philadelphia and Valley Forge. During the same period Henry Benbridge painted in Philadelphia and after 1779 in Charleston, South Carolina. At Boston in 1775 John Ramage, a miniature painter from Dublin, was serving as one of the Loyal Irish Volunteers, and in 1775 he continued his service at Halifax, Nova Scotia. The earliest of his miniatures so far identified were painted after he had settled in New York in 1777, where he worked until 1794.

Following the Revolution, Charles Willson Peale continued to supply the demand for portraits in Philadelphia while Henry Benbridge continued to paint in Charleston. At

the same time James Peale was beginning his successful career as a miniature painter in Philadelphia. Several minor miniature painters, such as Dr. William Thornton, from the West Indies, and Jean François de Vallée and Pierre Henri, from France, arrived in the United States before 1790.

After this year a number of well-trained foreign artists invaded the American field. Archibald Robertson, a Scotch artist who settled in New York in 1791, was joined by his brother, Alexander Robertson, in 1792, and they soon started a drawing academy which lasted for many years. The next year, in 1793, Walter Robertson, known as "Irish" Robertson, to distinguish him from the Scotch brothers, came to the United States on the same boat with Gilbert Stuart, but he remained only two years.

William Birch, the English enamel painter, arrived in 1794 and settled in Philadelphia. Another Englishman, James Sharples, arrived in 1796 with his wife and two children, all of whom drew small profile portraits in pastel. Still another Englishman, and certainly one of the most talented of the European artists working in America, was Robert Field, who arrived in Baltimore in 1794. He was not only a miniature painter, but also an engraver and painter of excellent portraits in oils.

During the period from 1794, when Malbone began to paint professionally, until his death in 1807, many other able American artists developed their talents. Among them were Ezra Ames, Benjamin Trott, Joseph Wood, Raphaele Peale, and his brother Rembrandt. Two American miniature painters, both better known for their portraits in oils, were born in England, but came to this country as boys and received their training here. One was John Wesley Jarvis, whose family settled in Philadelphia, and the other was Thomas Sully, who arrived at Charleston when he was but nine

years old. A brother of Thomas Sully, Lawrence Sully, although a professional device painter when he arrived in this country, soon became a miniature painter working chiefly at Richmond, Virginia. William Dunlap, while better known for his writings on art and the theatre, also painted portraits and miniatures intermittently for many years.

During this very active period, ivory was not the only surface used for painting small portraits. Sixty cabinet portraits painted in oils on wood by John Trumbull, who is best known for his historical paintings, are at the Yale University Art Gallery. Sometimes cabinet-size portraits, for which there was an increasing demand, were painted in oil on canvas or copper, or in watercolor on paper or parchment.

But ivory, cut about as thick as a calling card, was preferred by the artists who worked in transparent watercolor because it produces a beautiful sheen which is obtained by no other surface. All ivory miniatures, to get this beautiful effect, must be backed with white paper or a reflecting surface, such as tinfoil, for the light goes through the ivory due to its translucency, and is reflected back, thus acquiring a special beauty all its own. Practically all of Malbone's professional portraits were painted in watercolor on thin sheets of ivory.

After Malbone's death in 1807, at the age of twenty-nine, the demand for portrait miniatures continued for many years. Besides the older artists who were still working, many younger painters began their careers. Among the more successful of this rising generation of artists were Henry Inman, Charles Fraser, Sarah Goodridge, Anna Claypoole Peale, John Henry Brown, Nathaniel Rogers, and John Wood Dodge. Two painters of this generation, Thomas Seir Cummings and Richard Morrill Staigg, were born in England, but both came to America early in life.

Up to the year 1839 the only competitors that the minia-

ture painters had were the silhouette cutters. About that year the daguerreotype was perfected and small black-and-white portraits soon became available at moderate prices. This was a severe blow to the beautiful art of miniature painting. A number of artists became photographers and, since there has always been a desire for color, they soon began tinting their mechanical products. Photography drove the miniature painters out of the field of portraiture after the Civil War. Today but few artists carry on the tradition as practiced by Malbone and his contemporaries.

Malbone still retains the place of prominence which he had during his lifetime. He was praised by Gilbert Stuart, Benjamin West, and Washington Allston. A long tribute, written by his friend, Charles Fraser, shortly after his death, was published in the *Charleston Times*, May 27, 1807. An anonymous article appeared in the *Analectic Magazine* in 1815. In 1834 William Dunlap devoted fourteen pages to the artist in his *History of the Rise and Progress of the Arts of Design in the United States*. In 1867 Henry Theodore Tuckerman gave Malbone an entire chapter in American art history in his *Book of the Artists*. In 1809 Edwin engraved the artist's portrait of Colonel de Tousard. In 1815 Gimbrede engraved the oil self-portrait to accompany the article on Malbone in the *Analectic Magazine*. In 1839 an engraving by Wellmore of Malbone's Charles Cotesworth Pinckney appeared in the *National Portrait Gallery*. John Cheney's engraving of Malbone's miniature of Mrs. Alexander Bleecker with the title "Egeria" was published in 1843, and his "Annette" in 1845. In 1897 the miniature of Mrs. Bleecker was reproduced in color as a frontispiece to Anne Hollingsworth Wharton's *Heirlooms in Miniatures*. An extended checklist of his work was attempted by the present writer in his *Early American Portrait Painters in Miniature*, published in 1921.



Exhibitions of historical miniatures held within recent years have always included examples of Malbone's art. One, at the National Gallery, 1925, showed fourteen attributed to him; another, at the Pennsylvania Academy, held the next year, showed twenty-four; while the important display at the Metropolitan Museum, 1927, included no less than thirty-three. Harry B. Wehle's handsome volume, *American Miniatures*, 1927, was based on the latter exhibition, and in it are reproduced a number of Malbone's miniatures, some in color.

A special exhibition of eighty miniatures by or attributed to Malbone was held at the National Gallery of Art in 1929 in the U.S. National Museum Building, and Jean L. Brockway wrote a review of this exhibition for the *American Magazine of Art*. Then Ruel P. Tolman wrote a series of articles on various aspects of Malbone's art for *The Magazine Antiques*, November 1929, December 1930, April 1933, and December 1942; while, to accompany his illustrated article for the spring number of *The Art Quarterly*, 1939, he assembled a checklist of one hundred and eighty miniatures. Exhibitions held during 1935 and 1936 by the Carolina Art Association also showed miniatures by Malbone, the former eleven and the latter nine.

The most recent showing of some of Malbone's work was in the exhibition at the Boston Museum of Fine Arts in 1957. For this exhibition Barbara Neville Parker compiled a catalogue entitled: *New England Miniatures 1750-1850*, listing 211 miniatures with sixty reproductions. In this catalogue, which is likewise an indispensable reference work, are listed twenty-four miniatures attributed to Malbone, of which seven are reproduced—five in halftone and two in color.

With the mention of this catalogue, this summary of the titles of published records of the artist comes, at present, to

an end. Covering precisely a century and a half, from 1807 to 1957, the summary reveals the continuous interest in Malbone miniatures.

The present book, based on previously unused original sources as well as published accounts, presents a detailed narrative of the artist's life, traces his artistic development, catalogues all of his known work, reproduces most of his presently located miniatures, and thus achieves a near-definitive exposition of his life and work.

THEODORE BOLTON

*The Century Association*  
*August 5, 1957*





THE LIFE OF  
EDWARD GREENE MALBONE



ROBERT MACOMB (1783-1832)

May 1806, New York [No. 255 herein]

*Courtesy of Mr. Irving S. Olds*

# PARENTAGE, BOYHOOD, AND YOUTH: 1777-1794

**E**DWARD GREENE MALBONE was born at Newport, Rhode Island, in August 1777. The day of the month is undetermined. His father, John Malbone, and his mother, Patience Greene, lived in faithful union but, for reasons still unknown, without benefit of the clergy. To this couple were born three girls and three boys: George, Henrietta, Edward, Mary, Sarah, and Henry. This is the order of their births as given in a deed (dated December 10, 1784, and recorded May 13, 1788) of a dwelling house and lot from John Malbone to "Patience Greene of the same Newport, Spinster." \*

It is assumed that Patience Greene and her eldest son, George, died before 1790, as they are not accounted for in the 1790 census or in a second deed of property which John Malbone wrote, dated February 20, 1793, and recorded October 14, 1795, one day before his death. In that deed he acknowledged his children as follows:

KNOW YE, That I the said John Malbone for and in Consideration of the affection I bear to my five Children had by Patience Greene, I give and freely grant equally to my said Children Henrietta Greene, Edward Greene,

\* This house and lot, "with the appurtenances," was conveyed "upon Special Trust and confidence . . . to and for the use, benefit and Emoluments of the said Patience Greene during the term of her Natural life to the intent that the said Patience should keep and maintain her Children born of her Body therein. And after the Decease of the said Patience, the aforesaid House, buildings, and appurtenances to descend and Vest in the following Children of the said Patience, and each and every Other Child born of the body of the said Patience hereafter if any She Should have, that is to say George Greene, Henrietta Greene, Edward Greene, Polly [*i.e.*, Mary] Greene, Sarah Greene & Henry Greene and each and every Other Child hereafter born of the Body of the said Patience if any she should hereafter have and to each and every of them as Tenants in Common, and each and every of their Heirs and Assigns forever . . . ." [For description and location of this and subsequent manuscript sources cited in this work, consult the Bibliography herein, where manuscripts are listed by year under "Manuscript Sources."]

Mary Greene, Sarah Greene & Henry Greene, who I do hereby acknowledge to be my Children . . . .

Edward Greene took the surname Malbone on or before October 11, 1794, in a letter to his father which will later be quoted in full; the three sisters were baptized as Henrietta, Sarah, and Mary Malbone on April 1, 1797; and the other son is mentioned as Henry Malbone in a newspaper notice a little later; thereafter all the children were known by their father's name.

According to the British census of 1774, John Malbone's family consisted of one male above sixteen, one female above sixteen, and five slaves. It is probable that the female above sixteen was Patience Greene, who in ten years became the mother of John's six children. In the first census taken by the United States, 1790, John Malbone is listed as the head of a family consisting of one male above sixteen, two males below sixteen, three females, ages not given, and three slaves. This indicates that George, the eldest son, and the mother, Patience Greene, were dead before 1790. No further information concerning the artist's mother or her eldest son, George, has been found.

Turning to the father's family: The artist's great-grandfather, Peter Malbone, was born February 10, 1667, and died at Norfolk, Virginia, May 26, 1738. His wife's name was Elizabeth. Their eldest son, Godfrey, the artist's grandfather, was born in 1695 in Princess Anne County, Virginia, presumably near Norfolk. When or why he moved to Newport is not known. There he married Catherine Scott, daughter of John Scott and Elizabeth Wanton, in 1719.

The children of Godfrey Malbone and Catherine Scott Malbone were: (1) Peter, born 1720, died at Barbados, 1738; (2) Godfrey, born 1722, died 1723; (3) Godfrey, 2d, born 1724, died 1785, married Catherine Brinley; (4) Elizabeth, born 1726, died, Boston, 1763, married S. Hutchinson; (5) Eleph, born 1728, died 1800, married Francis Brin-

ley, who died April 23, 1816; (6) Mary, born 1731, died at Augusta, Georgia, married first Richard Chilcott, second Robert Mackay; (7) Thomas, born 1733, died 1754; (8) John, born August 21, 1735, died October 15, 1795, the father of the artist; (9) Catherine, born 1737, married Major William Fairchilds; (10) Deborah, born 1744, married Dr. William Hunter, 1761, and was living in London in 1801 when her nephew, the artist Edward Greene Malbone, visited her.

Godfrey Malbone, Sr., the grandfather of the artist, became a highly successful privateer at Newport. The history of the rise and decline of his fortunes has been traced by Howard W. Preston. The profits of Godfrey Malbone, Sr., as a trader in molasses, rum, and slaves, were so great that he was able to invest heavily in land. He became "the largest landowner" of all the Rhode Islanders who migrated to Windham County, Connecticut. In 1740 he paid Governor Belcher £10,500 for 3,240 acres of ground. Preston notes:

From 1740 to 1764 Malbone bought contiguous farms, adding nearly a thousand acres to his estate. Meanwhile his affairs had not prospered. Privateering was stopped by the peace of 1763 and the use of the British Navy to prevent smuggling rendered the molasses, rum, and slave trade unprofitable.

In 1763, Sept. 2, Malbone mortgaged for 1121 pounds to Charles Paxton of Boston, the original tract purchased from Governor Belcher. . . . At the same time Godfrey senior and his sons, Godfrey junior and John, signed a bond for the payment of this debt. Charles Paxton was a Commissioner of Customs and a staunch royalist.

The next year, 1764, Oct. 16, Godfrey Malbone quitclaimed to his sons, Godfrey junior and John, the property mortgaged to Paxton and also his later purchases of land (Pomfret Land Evidences, Book 5, page 42). With the land he transferred to his sons "the following Stock and Negroes that is to say Eighty Cows, Forty-five Oxen, thirty Stears, forty two years old, Twenty Yearlings and thirty nine Calves, Six Horses, Six Hundred Sheep, one hundred and Eighty Goats and all the poultry and one hundred and fifty hogs, twenty Seven \* Negroes viz: Prince, Harry, Pero, Dick, Tom, Adam, and Christopher, all Negro Men, and Dinah, Venus, Rose, Miriam, Jenny, and Rose all Negro women and three children, Primas, Christopher,

\* Only twenty-one are listed.

Sias, Sharper and Little Pero all Negro Boys and also all farming tools, utensils, grain, Household goods and all other things of every Nature and Kind this is on or Belonging to the Land and Premises hereby granted."

In 1766, two years before his death, his imposing mansion, north of Newport near Tammany Hill, burned to the ground. Godfrey Malbone, Sr., died February 22, 1768, and was buried in Trinity Church Yard, Newport.

After the fire in 1766 Godfrey Malbone, Jr., who had married Catherine Brinley, daughter of Francis Brinley of Boston, moved to Connecticut, while his brother John remained in business at Newport. The Connecticut properties were not a paying investment. Taxes, first for the support of the Congregational Church at Brooklyn, and then for the construction of a new church, impelled Godfrey Malbone, Jr., to appeal to his friends and fellow Anglicans at Newport for funds to build an Anglican church. Since one quarter of the estimated cost of the Congregational Church would be paid for by taxes on the Malbone property, and because he had contributed generously toward Trinity Church which he founded at Brooklyn, Godfrey Malbone, Jr., was pressed for funds and secured a second loan from Charles Paxton. Since the Malbone mortgage had not been paid when the Continental Congress, on November 27, 1777, recommended the confiscation of property held by persons who had "forfeited the right to protection," the Malbone property, held by the royalist Charles Paxton, was declared confiscated to the State of Connecticut by the Windham County Court, September 1780.

Godfrey Malbone, Jr., died at Pomfret, November 12, 1785, and was buried in the yard of Trinity Church, now called Old Trinity, which he had founded.\* Preston notes:

His inventory accepted by the Pomfret Probate Court, March 11, 1786, shows that his personal estate was only two hundred and sixty pounds and

\* It is on Church Road, Brooklyn, and is illustrated and described in J. F. Kelly's *Early Connecticut Meeting Houses*.



nineteen shillings. It is interesting to compare the stock on the reduced farm with that when the estate was given by the older Malbone to his sons. The inventory mentions one horse, a colt, five yoke of oxen, seven cows, two heifers, two yearlings and hogs, but no Negroes.

Godfrey Malbone's real estate, including 158 acres standing in his own name and one half of 368 owned jointly with his brother, John, were ordered sold by the Probate Court to pay his debt and was bought June 9, 1791 . . . by Col. Daniel Putnam (son of General Israel Putnam), who married Catherine Hutchinson, a niece of Malbone's. On the same day Col. Putnam purchased from John Malbone the other half of the joint estate . . . thus uniting the property and restoring it to the line of Godfrey Malbone, senior.

Thus John Malbone, the father of the artist, began life as the son of a wealthy merchant and landowner whose fortunes were greatly reduced when the British occupied Newport. The fortune of Godfrey Malbone, Sr., which in 1760 was possibly the greatest in Newport, by 1790 had dwindled to one tenth or less of its former value.

At one time John Malbone's real property included a principal ownership in the Ohio Company controlling a million acres in the present State of Ohio, which in those days was a long way from the Atlantic seaboard, but there is no record that it was ever of any value to him. His Newport property included five lots, most of them on Thames Street, which he held from 1779 to 1791. John Malbone owned other real estate. In July 1790 the Rhode Island General Assembly voted that "about sixty acres lying at the north end of the town of Newport, and belonging to Colonel John Malbone, and others," be hired by the "deputy commissary of forage" for "pasturage."

John Malbone died on October 15, 1795, and was buried in Trinity Churchyard on the 18th. The *Newport Mercury*, on October 20, 1795, published the following:

DIED. On Thursday morning last, in the 61st year of his age, John Malbone, Esq: late a merchant of Eminence and a Brigadier General of Militia in this State: and on Sunday Evening following, his Remains, attended by the Marine Society of which he was an honorary and worthy

member and a large number of Relatives and Fellow-Citizens, were very respectfully interred in Trinity Church Yard. If a refined Sense of Honor Great Goodness of Heart—and an unbounded philanthropy, are Virtues which adorn the Possessor and entitle him to general Esteem, no man had a fairer claim to the Affection and Regard of all who knew him than General Malbone.

The inventory of John Malbone's personal estate shows that it was valued at \$5,513.68½, which his debts reduced to \$5,261.81½. Francis Brinley, his brother-in-law and administrator of the estate, was credited with this amount. How it was distributed is not known. Edward G. Malbone had a claim against the estate for £7/4, which at the then value of the pound was \$28.83½. Although at the time of his death no real property stood in John's name, two deeds have already been mentioned in which John Malbone conveyed property to his family. The second deed, as previously noted, was recorded the day before he died, October 14, 1795. Half interest in this property was sold in 1812 by Benjamin H. Rathbone and Mary Malbone, his wife, to John G. Whitehorne, the husband of Henrietta Malbone, for \$450. It remained in the Malbone family until April 17, 1832. Since \$450 was the value of a half interest, the entire property must have been a modest place.

Such were the financial conditions of the family in which Edward Greene Malbone was reared. In 1790 he lived in a small house with his father, three sisters, and remaining brother, for by that year his mother and elder brother George would seem (for reasons already given) to have died. Malbone's father describes the home place in his deed of property, written in 1793 and registered in 1795, as:

One Certain Lot or Parcel of Land situate in the Town of Newport, with the Wharf thereto adjoining Measuring, Butting, Bounding and described as follows, to Wit, Sixty Eight feet upon Thames Street, and extending in length or depth, back from said Street down to the Harbour or Salt Water (being in breadth there Sixty seven feet) bounded Easterly upon Thames Street, Southerly on Land lately belonging to Thomas Coggeshall deceased, Westerly on the Sea or Salt Water, Northerly on a Highway

that Leads from Thames Street to the Sea or Salt Water, Together also with the Mansion or Dwelling House, and other buildings thereon standing and being . . . and is the same Land I Purchased of John Cooke and Sarah his Wife.

From the inventory of John Malbone's personal estate, the dwelling house consisted of not more than six rooms, a fairly crowded house for a family of six. The three slaves belonging to John Malbone probably lived on the place in one of the "other buildings thereon standing." The fact that up to 1790 John Malbone was a slave-owner would indicate that his children were not burdened with household cares and could do much as they pleased after school hours.

To complete the picture of the home scene: The artist's Aunt Catherine Brinley Malbone lived next door, while his uncle Major Fairchilds, who had married John Malbone's sister Catherine, was a near neighbor. Such was the setting of the artist's childhood and youth. The artist's sister Henrietta, later Mrs. John Gibbs Whitehorne, wrote a long account of Edward Greene Malbone to William Dunlap for publication in the *History of the Rise and Progress of the Arts of Design in the United States* (1834). Concerning the artist's early days his sister, twenty-seven years after his death, wrote:

He could not have been more than six or seven years of age before any common observer must have noticed many peculiarities wherein he differed from other children. Generally occupied in his own pursuits, he could find but little leisure for play, the intervals of his school hours being filled by indefatigable industry in making experiments, and endeavouring to make discoveries. He took great delight in blowing bubbles, for the exquisite pleasure of admiring the fine colours they displayed; if he had a curious toy he would invariably take it to pieces, and immediately imitate it so well that the difference was scarcely perceptible; he actually created his own amusements, and not only his, but those of his associates—being constantly engaged in various ways; sometimes cutting moulds and making little toys of lead, then painting them, thereby greatly recommending himself to his young friends, among whom he distributed them. He would frequently raise his kites in the evening with a long appendage of fire-works, of his own invention, attached to them, to explode for the pleasure of his companions.

He soon turned his attention to painting, copying any little picture that pleased him; making his own brushes, and preparing his colours, even before he could discriminate between the different shades, having never seen a paint-box. He would gather paint stones on the beach, and with a few colours he could collect, labour till he could make them answer his purpose. He was naturally very absent, appearing to be wholly absorbed in his own reflections. I can never forget how frequently we used to tease him to join in our plays, but he would remain entirely inflexible to our entreaties, until we were induced to ridicule his stupidity and laugh at his folly in spending all his time in ruminating over all the old pictures he could collect; he then would smile and reply, "You may enjoy your mirth, but you shall one day see my head engraved"; always possessing such equanimity of mind that nothing ruffled, or put him out of his course. About the age of eleven or twelve, he commenced drawing figures of gods and goddesses, with Indian ink, upon ivory or bone, purchasing common handkerchief pins, and expunging the devices to replace them with his own performances, but more frequently sawing out the ivory or bone with his own hands, it being an article which Newport, at that time, could not furnish. When the picture answered his expectations he would take large brass wire, bend it handsomely, and make the setting, which would somehow find its way to the neck of the prettiest girl in school, as beauty was his particular admiration. This will give some idea of his perseverance. His genius daily developing itself, he laboured under every disadvantage; his friends rather damping his ardour, judging that it might interfere with his prospects in future life, not anticipating in the remotest degree, that he would arrive at that excellence which he afterwards attained. But he himself was very sanguine, calculating to go to Europe as soon as he was old enough. His acquaintance with Mr. Allston commenced at an early period, growing into a friendship that terminated but with his life, opening also a new source of happiness. He now became much interested in drawing heads, applying himself closely, and visiting the theatre, by way of relaxation, listening to the rehearsals, viewing and making remarks upon the scenery, which, attracting the attention of the scene-painter, he entered into conversation, and showing a disposition to encourage him, he asked the liberty of taking the brush, at which he discovered so much genius, that, feeling gratified by the pleasure evinced by those present, he voluntarily offered to paint a new scene. This was much applauded, and it was so novel a thing for such a boy, that it drew crowded houses. I never heard of any lessons in drawing, engagement as assistant, or any compensation, (excepting a general ticket of admission) until I met with it in the *Analectic Magazine*; nor were his family circumstances so humble, but that his father could at any time have placed him in a different situation, had not the object been rather to discourage than promote his natural pursuits. It is true that his family, from a combination of unhappy events, were living in retirement, and suffering an accumulation of evils, not however of a pecuniary nature, but from which resulted the operating cause of the neglect

of his early education; this was the only misfortune, respecting himself, that I ever heard him lament. He was now generally engaged in his own room, taking little interest in what was passing around him, daily experience proving that his mind was wholly bent upon perfecting himself in the art of painting. About the age of sixteen he painted upon paper, Thomas Lawrence, which was so universally admired by every person of taste, who saw it, that his father could no longer shut his eyes to his decided talent, but having neither drawing nor painting masters in Newport, he sent the picture by a friend to Philadelphia, to a French artist (with a request to receive him as a pupil) who was so much struck with the performance that he immediately replied, "De boy would take de bread out of my mouth." Requiring several years services and so exorbitant a sum of money, that his father did not think proper to comply with his terms, flattering himself that some opportunity would present of placing him to more advantage. But this spirit of procrastination not being in accordance with the youth's feelings, at seventeen he determined to throw himself upon his own resources.

No mention is made by the artist's sister of Samuel King (1740-1819), the instrument-maker of Newport who painted portraits and miniatures and who gave assistance in this line to Washington Allston. It has been said that King also instructed Malbone, but no certain evidence of this has so far been found. So we must conclude that Malbone received no formal instruction but that he trained himself by copying whatever prints he could find. He started his friend Washington Allston on a similar course of self-training. In a letter by Allston, published by Dunlap, the artist wrote concerning his friend Malbone: "I looked up to him with great admiration. Our not meeting earlier was owing, I suppose, to his going to another school, and being some years older than myself. I recollect borrowing some pictures of his on oiled paper to copy."

Malbone spoke of himself as a self-taught artist in his letter from London, 1801, to Charles Fraser. At the same time he wrote that Benjamin West, whom he had just met, "was surprised to find how far I had advanced without instruction." It seems plain, therefore, that Malbone was a self-trained artist when, at seventeen, he decided to "throw himself upon his own resources" and made plans for the future.



## II

### EARLY PROFESSIONAL LIFE: 1794-1801

**D**ETERMINED to make his way in the world as an artist, Malbone left his Newport home in September 1794. His sister, in her letter to Dunlap, tells the story of his departure:

Communicating his plans to no one but myself, he proposed a visit to Providence, and immediately brought himself before the public as a miniature painter, and so warmly was he received, that several weeks passed away before he apprised his father of the step he had taken. He now wrote a letter to his father, and two to myself, which I regret its not being in my power to forward, having sought for them in vain; they were worth preserving, as they expressed his hopes and views for the future so powerfully, and at the same time with so much filial obedience to his father's wishes.

While all three letters remain unlocated, the letter to his father was published by R. T. Haines Halsey in 1910. Aside from its importance as a record of fact, the letter is a revelation of Malbone's character at the age of seventeen. He was a considerate, practical youth, with a strong sense of responsibility, who knew exactly what he wanted and expressed himself clearly. The letter reads:

Providence, Oct. 11th 1794.

Honored Sire—

Pardon me for leaving Newport so abruptly without informing you of my intention to stay at Providence, nor would I have you think me so bigoted to ingratitude as not to wish to repay with future services the many favors I have recd. from you, as I thought it was highly necessary for me to do something. I choose this for my first attempt which is like to prove successful as I have hitherto been fortunate enough to give general satisfaction, and have met with public approbation. I hope I may never be guilty of an action that may merit your displeasure, and sincerely wish I may soon be able to render the family those services which cannot yet be expected. It shall be my fervent prayer that I may be qualified to succeed you (in that respect) before you make your exit. I must conclude with making use of that name which I shall study never to dishonor.

Your dutiful son

EDWARD G. MALBONE.

To John Malbone, Esqr.

Thus, adopting his father's name and at the same time retaining that of his mother, the artist began his career as a miniature painter. He was, apparently, successful from the outset.

According to his sister Henrietta's 1834 letter to Dunlap, Malbone had gone to Providence in September 1794 to try his hand at portrait painting. This date seems correct, for his letter to his father early the following month reports that he was already giving general satisfaction. But in his Account Book, November is the first month mentioned. This record, however, listing thirty-one miniatures painted during the five months ending with March 1795, was jotted down seven or more years after the event and cannot be taken as anywhere nearly complete. His sister says that his stay in Providence continued thirteen months, or approximately to the date of his father's death, October 15, 1795. While no evidence has been found to show that he visited at his home during the intervening months, it would be perfectly natural for him to have done so, sailing home every once in a while in one of the boats that regularly made the twenty-mile run between Providence and Newport. That he had direct contact with his father is shown in the fact that his father's estate actually owed him some seven pounds. He did go to his father's funeral, Sunday, October 18th, three days after his death, so it was not a long trip between the two largest towns of Rhode Island.

Four examples of Malbone's early professional work have been identified. If it were not for the fact that the miniatures are signed and dated, it would be hard to believe that they had been painted by Malbone, so different are they from his later work. The earliest, the miniature of Nicholas Brown (?), signed and dated 1794, shows none of the craftsmanship of the portraits, signed and dated 1795, of Sarah Brown (later Mrs. Carl Frederick Herreshoff), James Burrill, Jr., and John Francis. All have the same backgrounds and acces-



sories: a crimson curtain, with approximately the same folds, and, appearing above the sitter's shoulder, the top of a chair with three tacks in the upholstery. There the resemblance ceases. The three miniatures of 1795 are much better drawn than the miniature of 1794, and the faces are painted with much greater skill.

A figure composition of this time, signed and dated 1795, is in sepia and entitled, "Shakespeare on the Lap of the Muse of Inspiration." It is a good copy of an engraving by Bartolozzi after the picture by Angelica Kauffmann. An undated miniature, the portrait of Mrs. Asa Ames, née Rebecca Brattle, may have been painted about the same period.

In her letter to Dunlap, Malbone's sister resumes the story of the artist's life at the moment of their father's death:

Continuing pleased with his flattering reception, daily improving and successful in his likenesses, he remained in Providence thirteen months, until he was recalled by the sudden illness of his father, which terminated in death before he reached home. After the funeral, October [18,] 1795, he returned to Providence, continuing fully occupied until the following spring, when, making us a visit, he received much flattering attention from the gentlemen of the town, particularly the British consul, Mr. Moore, who exercised great hospitality towards him, losing no opportunity to introduce him to strangers of distinction, endeavouring to promote his interest, and being about returning to England with his family, kindly urged his joining the party, setting before him the advantages that must result from it—that it should cost him nothing, and when arrived in England he would make every exertion to forward his views among powerful friends. It was now that his affectionate heart shone forth in all its lustre; a youth of scarcely nineteen, to decline so favourable an opportunity, when all his hopes and wishes would have been so much gratified by the acceptance; but his three sisters were without a parent, young, and left in embarrassed circumstances, requiring a protection, and no earthly good could have tempted him to leave his country.

Malbone's commitments in Providence lasted until perhaps early May 1796. One miniature of this period is the excellent little portrait, smaller in size than the miniatures painted in 1794 and 1795, of Nathaniel Pearce of Providence. To the back of the ivory still adheres the cardboard

with the artist's warning that "this paper must not be taken off when the picture is set" and with the date 1796. Because of the unpowdered hair of the sitter and the small size of the ivory as well as for technical reasons, the miniature of Eben Farley resembles that of Nathaniel Pearce and belongs to the same period.

Returning to Newport, Malbone spent the latter part of May and the first weeks of June visiting with family and friends, considering and declining Consul Moore's tempting offer to take him to London. Then, his sister continues in her letter to Dunlap:

A friend now advised his going to Boston in 1796, to which he acceded, and was immediately introduced to, and found friends in many of the most distinguished characters. His natural refinement and engaging manners being so prepossessing, that letters of recommendation seemed hardly necessary: his Boston friends appeared to vie with each other in the exercise of their hospitality. Had he availed himself of half their politeness, he must have had but little time to devote to his profession; it was, however, very gratifying to such a youth, and he ever cherished a lasting remembrance of their kind attention. This will show how highly he was estimated.

Malbone probably had left Newport only shortly before he inserted the following advertisement in the *Columbian Centinel*, Boston, June 29, 1796:

MALBONE, EDWARD G., Miniature Painting and Hair Work, From Newport, takes this method to inform the Public, that he intends to practice the above art during his stay in this town. As he has hitherto been uniformly successful in his Likenesses, he flatters himself he shall be able to give satisfaction to his employers.

N. B. Likenesses are warranted. Specimens of his work to be seen at his lodgings, at Mrs. Hatch's, Federal-Street.

Mrs. Jonathan (Susannah Heath) Hatch of Falmouth, was a widow who had settled in Boston with her attractive daughter, Mercy Shiverick Hatch, and for many years kept a fashionable boarding house. Malbone painted a miniature of Mercy Hatch which has not been located although it was owned by Mrs. Gardiner Greene Hammond as late as 1902.\*

\* Mercy Hatch's portrait was also painted by Stuart and the history of the two portraits is given by Lawrence Park in his work on that artist. Dr. Nathaniel Bowditch, one of Mrs. Hatch's guests, persuaded Mercy Hatch to buy an annuity and

### Dunlap notes in his *History*:

When Allston was removed from school at Newport, to Cambridge College, he found Malbone in Boston, and renewed the acquaintance, which soon ripened into friendship. This was in 1796. Many years after, Mr. Allston, in a letter to a friend, speaks thus of the genius of Malbone. "He had the happy talent among his many excellencies, of elevating the character without impairing the likeness; this was remarkable in his male heads; and no woman ever lost any beauty from his hand; nay, the fair would often become still fairer, under his pencil. To this he added a grace of execution all his own." . . . In another letter Mr. Allston says of Malbone, "As a man his disposition was amiable and generous, and wholly free from any taint of professional jealousy."

Thus equipped with social grace and artistic skill, it is not surprising that Malbone was as successful after he went to Boston in June 1796 as he had been in Providence. Two of his miniatures of this period, of Benjamin Smith and his wife Dorcas Silsbee Smith, although undated by the artist, are definitely recorded. Benjamin Smith's account book shows that Malbone received \$40 for each miniature in June 1796. It is said that about 1815 Mrs. Smith employed the Boston miniature painter William M. S. Doyle (1769-1828) to retouch the portrait of her husband in order to bring it up to the later style. The artist repainted the hair and coat in Benjamin Smith's miniature but did not tamper with the face, and fortunately left the miniature of Mrs. Smith untouched.

During 1796-1797 Malbone painted a group of Boston family miniatures: three of Thomas Russell; one of Daniel Russell; one of Mrs. John Langdon Sullivan, who was Thomas Russell's daughter Elizabeth and was married October 1797; and two of John Langdon Sullivan. One of the miniatures of Thomas Russell is signed "Malbone" on the curtain. Since Thomas Russell died April 8, 1796, Malbone may have painted at least the first of Thomas's minia-

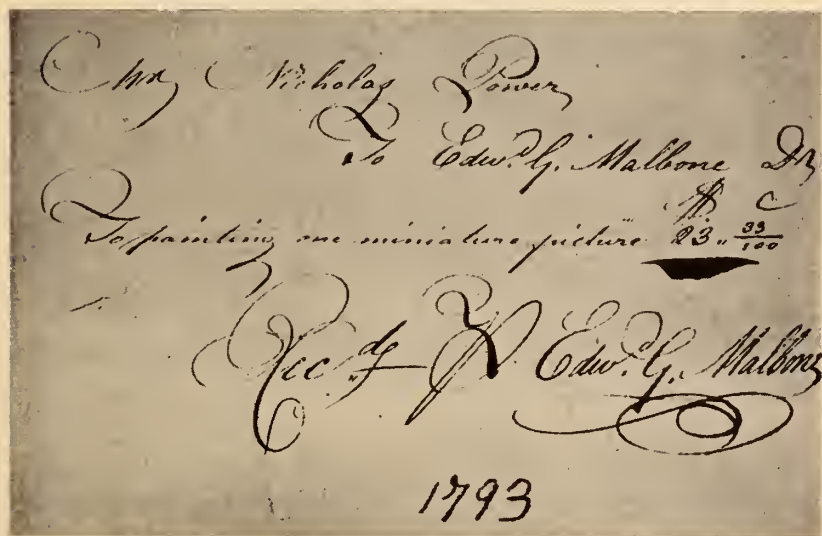
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gave her financial advice. After his death, his son, Jonathan I. Bowditch, continued as her advisor. Then, shortly before her death, as a token of appreciation, she offered him the choice of her two portraits, and he chose the one by Stuart.

tures during an unrecorded visit by the artist to Boston before he opened his studio there in June 1796. The two miniatures of Russell's son-in-law John Langdon Sullivan are dated. One of them, once incorrectly called a self-portrait of Malbone, is inscribed on the backing: "Edwd. G. Malbone Miniature painter 1797." The other is also inscribed: "Edwd. G. Malbone Miniature Painter November 1797." A portrait of Mrs. Richard (Sarah Russell) Sullivan, who was married in 1804, seems to have been painted later, being listed in the Account Book under the year 1804.

The miniature of Nicholas Power is more skillfully painted than that of John Langdon Sullivan. It must have been painted later. A receipt for the miniature of Nicholas Power reads:

Mr. Nicholas Power  
To Edward Green Malbone Dr.  
To painting one miniature picture \$23<sup>33</sup>/<sub>100</sub>  
Recd p[er] Edwd G. Malbone.



RECEIPT FOR PAYMENT FOR NICHOLAS POWER MINIATURE

Painted c. 1797 (1793 added by later hand) [See No. 336 herein]

Below, in pencil, is written "1793" which is obviously incorrect, because the date is a year earlier than that in which Malbone began his professional career and is not in Malbone's hand, but in that of Power's daughter, Mrs. Sarah Helen Power Whitman. The time of painting is probably 1797.

To this period have been assigned the two miniatures of Martha Washington Greene Nightingale, and those of Captain John Holland and future-Commodore Edward Preble. The latter has not been improved by recent airbrush work on the background.

Malbone remained in Boston at least into March 1797, but for how long thereafter is uncertain, for some time in 1797 he made the first of several visits to New York. In what month he went there, how long he stayed, or what miniatures he painted while there remain undetermined, but the fact and year of this first New York venture are mentioned by Malbone's sister in her letter to Dunlap, as she continues the story of her brother's unvarying success:

His reputation now began to make some noise in the world, being constantly employed and always successful, merely allowing himself time to visit us once a year, and exerting all his powers to promote our happiness. In 1798 I was married. . . . The year previous . . . he visited New-York (1797) for the first time—his good fortune still preceding him—making many friends and being liberally employed.

In spite of Malbone's efforts to support his sisters, they felt the lack of the living conditions to which they had been accustomed. The artist's sister Henrietta, in a letter dated 1797,\* wrote to their cousin Robert Mackay of Savannah, saying that they couldn't call upon anyone but Edward for assistance, and he couldn't pay them "that attention that our situation demands" because he was constantly on board "at the most extravagant rate." She might also have mentioned

\* Owned, with other papers of the Malbone family, by Mrs. W. S. Lovell, Birmingham, Alabama.



his expenses for traveling from city to city in search of fresh commissions. Having worked an indeterminate period in New York, he returned to Boston in the fall of 1797 and there painted several miniatures of which one is signed and dated "November 1797." Then, in December, he went home to Newport for the holidays.

Apparently even when he visited his sisters, Malbone kept on working. During the Christmas season of 1797, while



SIGNATURE, BACK OF JOHN FRANCIS MINIATURE

[See Catalogue entry No. 139 herein]

visiting them at Newport, he at least painted a copy of his earlier miniature of John Francis. He signed and dated the copy "1797," but apparently finished it the following month, for it also bears an inscription on the backing: "Edward G. Malbone, Newport Jan'y 1798."

The family affairs apparently improved during 1798. Malbone's sister, in her letter to Dunlap, states:

In the course of that year several of his friends were very urgent for him to go to Europe, offering to loan any sum of money he might require, without interest, which he declined, I believe, from an innate principle of self-dependence, shrinking from the bare idea of obligation, being predetermined



to create his own fortune and rear his own fame. His younger sisters were now with me.

The visit to Europe was to be postponed for three years. Malbone next went to Philadelphia where he inserted an advertisement in the *Federal Gazette*, April 30, 1798:

MALBONE, EDWARD G.—Miniature Painting, From Newport, Rhode Island, Intends practising his art during his stay in this City, which will be but a few weeks. N. B. He expects no money from his employers unless they are perfectly satisfied with his Likenesses and the execution of his work, specimens of which may be seen at his lodgings, No. 110, Union street.

His sister writes of this visit: “. . . feeling an anxious desire to visit all our cities, the succeeding spring he went to Philadelphia, with equal success. In the summer the yellow fever becoming prevalent, obliged him to go into the country; even here he found full employment.” When he returned from “the country,” Malbone inserted an advertisement in the *Federal Gazette*, November 24, 1798:

MALBONE, EDWARD G.—Miniature Painter. The public are informed that Edward G. Malbone has returned from the country, and taken lodgings at Mrs. Dunn's at the corner of Market and South Fifth Streets, where specimens of his work may be seen.

N. B. He expects to receive no money from his employers, unless they are perfectly satisfied with their likenesses.

Among the miniatures which have been assigned to the year 1798 are the portraits of James G. Almy, Mrs. James G. Almy, Ray Greene, Henry Hubbard, Jeremiah J. Kahler, Jeremiah J. Kahler, Jr., Mrs. Jeremiah J. Kahler (Hannah Spear), and the portrait of an unknown man in the National Collection of Fine Arts, Washington, D.C.

From the time of his Philadelphia advertisement of November 24, 1798, until his next in the Charleston papers, February 17, 1801, it is impossible to trace Malbone's movements with much precision. It may be assumed that he re-

maintained in Philadelphia during the winter season of 1798–1799. The few miniatures which can be assigned with certainty to the latter year are of little help in mapping his itinerary, although they are among the finest of his early period; they are: the portrait of James Alexander Ross Cuthbert of Montreal, one of Charles Fenton Mercer of Virginia, and perhaps also that of Carl Frederick Herreshoff of Providence. But in what places he painted them is unrecorded. His sister, in her letter to Dunlap, having mentioned his Philadelphia sojourn, says only: "After this he passed his time alternately in the different cities until 1800, the summer of which both Mr. Allston and himself passed in Newport, and perhaps it was the happiest of his life, being surrounded by the friends he loved best."

His only dated miniature of 1800—that of John Nixon after Stuart—is the only direct evidence that Malbone may have visited Philadelphia that year. But it is logical to think that he did so, for, having created a reputation there among the clientele who responded to his advertisement of November 24, 1798, which probably kept him busy into the spring of 1799, he would have returned during the winter of 1799–1800 to take advantage of the new orders brought to him because of satisfaction with his previous work. This was the pattern he followed on several later occasions.

Sometime during 1800, after spending the summer at Newport, Malbone went to New York where, according to a list later entered in his Account Book under the date 1800–1801, he painted twelve miniatures. If this was his total output, and if he maintained his normal production average of six per month, he could hardly have arrived in New York much earlier than December 1st, for we know that he remained there through January and then sailed for Charleston, South Carolina. But the record is too incomplete for assured conclusions about Malbone's movements during the closing years of the eighteenth century.

Upon arrival in a new town Malbone made a practice of advertising in the local papers. On February 17, 1801, and in five issues during the next ten days, the following advertisement appeared in the [Charleston] *South Carolina Gazette and Timothy's Daily Advertiser*:

#### MINIATURE PAINTING

Edward G. Malbone has lately arrived here, and intends to practice the above art during his stay in this place, specimens of his work may be seen at his room at Mrs. Miot's boarding house at the corner of Meeting and Queen Streets.

That this advertisement brought results is shown by the fact that Malbone painted no fewer than thirty-one miniatures in Charleston during the next two and a half months. These he recorded at a later date in the Account Book which he began to keep during his second visit to Charleston in December of the same year. About half of them have been located. Although he did not leave a record of the prices he received for them, the work was profitable enough to enable him at last to make his long-deferred voyage to England to study the work of his European contemporaries. He embarked from Charleston with his friend Washington Allston in May 1801, thus bringing to a close the first and formative half of his professional career.

Surveying Malbone's work in the order of its production from its beginnings to May 1801 is to trace the artist's development over six and a half years from portraits of average quality to the painting of little masterpieces. The earliest known miniature—that of Nicholas Brown (?), 1794—is the work of a beginner. In the miniatures of 1795 the artist painted his portraits with carefully stippled faces and heavy curtain backgrounds. In those of 1796, the faces are still carefully stippled but the backgrounds are lighter in color and less heavily painted; and one rarely finds the curtain introduced. At the end of 1797 his brushwork shows greater

freedom; by the beginning of 1798 (see copy of John Francis) it is even broader and more skillful; and during 1799-1800 he perfected his technique to such an extent that it is next to impossible to tell just what his method is. In 1801 he was to develop his most successful manner of painting. From this time on, his miniatures have a perfection of form, color, characterization, and technical skill equaled only by the greatest masters of painting.

### III

#### THE MIDDLE YEARS: 1801-1804

**M**ALBONE'S sister, in her 1834 letter to Dunlap, having attributed her brother's refusal to accept aid for a transatlantic trip in 1798 to "an innate principle of self-dependence," could write that three years later: "His affairs being very prosperous he determined on going abroad, and embarked about the middle of May, for London, in company with Mr. Allston." Malbone was not quite twenty-four. He and Allston sailed from Charleston and reached London in June 1801. Although they were both interested in meeting artists and seeing their work, their motives for coming to London were different. Allston came as a student intending to enter the Royal Academy Art School, whereas Malbone came as a professional artist wishing to compare his work with the best that England had to offer. They planned their visits accordingly, Allston remaining three years, while Malbone left within a few months.

They arrived in London before the middle of June, and, according to one of Allston's letters quoted by J. B. Flag, Allston found lodgings in Buckingham Road, opposite Fitzroy Square. Malbone probably secured quarters nearby, if not in the same house. Arriving just before the closing of the annual exhibition of the Royal Academy, they had the opportunity of seeing this representative display of contemporary English painting.

Soon they were introduced to Benjamin West, the President of the Royal Academy, who was born near Springfield, Pennsylvania, but settled in England in 1763 and remained in London until his death in 1820. West, who always befriended his visiting countrymen, encouraged the young men and even advised Malbone to settle in London.

In their visits to the public art collections, Malbone, if we are to believe Charles Fraser, became "absorbed in admiration of the painting of celebrated masters." J. B. Flagg, however, wrote: "Allston was shocked that Malbone had no admiration for the old masters. After viewing the examples of Titian, Veronese, Rembrandt, and others, then on exhibition, he pointed to a portrait by Sir Thomas Lawrence, and said he would rather possess that than all the other pictures of the collection." This would indicate that Malbone's artistic purpose, conforming to his aesthetic predilections, was to produce likenesses which gave the best that each subject had to offer—not to flatter but to select the most favorable moment; and indeed a study of his miniatures and of the contemporary comment upon them amply bears this out.

After the galleries, visits to the studios were next in line. Allston, in a letter quoted by Dunlap, notes that: "Among the artists we called upon was Fuseli, to whom we introduced ourselves as Americans. He received us with great courtesy, and invited us into his painting room." They also went to 27 Wardor Street and called on John Trumbull.

Another visit was to John Blake White, a young Charlestonian who had settled in London the year before as an art student and was then living in a "commodious" room on the second floor of 23 Warren Street, Fitzroy Square. In the *Journal of John Blake White* there is a reference to this meeting of the artists: "Greatly to my satisfaction I found that several of my countrymen were entering the same pursuit with me. Some time in the year 1801, Mr. Washington Allston and Edward Malbone brought me letters of introduction from my Friend Charles Fraser of South Carolina. Being all in the same pursuit, our intimacy shortly became great. Malbone as a miniature painter stands high already, and may rank with the first in England. He is a man of uncommon taste and elegance in that line."



After this visit, during August, Malbone and Allston both wrote letters to Charles Fraser. Allston's letter, dated August 25, 1801, is quoted by J. B. Flagg as speaking of the artists he has met and in particular as saying: "Your friend White I like very much." The letter is of especial interest here because it contains a reference to Malbone's miniature of Allston. Allston writes: "He showed a likeness he had painted of me to Mr. West, who complimented him very highly. 'I have never seen,' said he, 'a miniature that pleased me more.'"

Elsewhere in his letter Allston writes: "Next week I shall apply for admission into the academy." Dunlap states that Malbone likewise drew at the Royal Academy for "a short time in the autumn of 1801."

Malbone's letter to Charles Fraser, though undated, can also be assigned to the month of August because in it the artist speaks of painting his well-known figure composition "The Hours," which is signed and dated: "E. G. Malbone August 1801." Dunlap summarizes the letter as follows:

In a letter to his friend, Charles Fraser, written at this time from London, he thus expresses his opinion of the artists whose works he saw there. "Mr. West is decidedly the greatest painter amongst them for history. Mr. Lawrence is the best portrait painter. Mr. Fuseli, from whom we expected so much, I was disappointed in." By *we*, he probably means Allston and himself. "After Lawrence, I think Sir William Beechy the next in portrait painting, and then Mr. Hopner. Some of Mr. Copley's historical pieces I think very fine. So are Mr. Trumbull's, but I do not admire his portraits. Amongst miniature painters I think Mr. Shelly [*sic*], and Mr. Cosway the best. Mr. West has complimented Mr. Allston and myself, and tells us we shall excel in the art. Yesterday was the first time he had seen a picture of my painting; to-day he condescended to walk a mile to pay me a visit, and told me I must not look forward to any thing short of the highest excellence. He was surprised to see how far I had advanced without instruction." He writes further: "I have not painted many pictures since I left Charleston; I am painting one now which I shall bring with me. It is 'The Hours; the past, present, and the coming.'"

This extremely beautiful picture [*Dunlap continues*] is in the possession of Mrs. H. Whitehorne, of Newport, Rhode Island, the painter's sister,

and although constantly hung up and exposed to the light, is as fresh and strong as when painted. I have seen it more than once, and never saw it without renewed admiration. Shelly [*sic*], the miniature painter, mentioned above by Malbone as (with Cosway) the first of that day in England, painted a picture of "The Hours," from which a print has been published; and as Mr. Malbone saw Shelly's [*sic*] picture, the merit of entire originality in the composition of his "Hours" has been disputed. Mr. Fraser says on this subject, "He informed me that the idea was suggested to him by one of Shelly's [*sic*] that he had seen, although I always understood the composition to be Malbone's." Mrs. Whitehorne says, in her very interesting letter in answer to my inquiries respecting her brother, "I have heard him say that he selected two figures, (and don't recollect from where they were taken) added a third, grouped them, and designed 'The Hours.'" Those who know the truth, taste, elegance, chaste drawing, and clear, strong colouring of Mr. Malbone's pictures painted from nature, and especially his female portraits, will not wish to rest his fame upon a composition even so fascinating as "The Hours."

While "The Hours" has always attracted attention, Dunlap's criticism is quite sound. The heads are simply idealized portraits. The actual facts concerning the composition, which is not original, may be summarized in a sentence. Malbone's miniature of "The Hours"—his largest ivory, measuring seven by six inches and signed "E. G. Malbone August 1801"—is a good, enlarged copy with slight variations of an original miniature by Samuel Shelley now at the Metropolitan Museum of Art, New York. A replica is in the Walters Gallery, Baltimore. Reproductions of the Shelley and the Malbone miniatures, a preliminary drawing by Shelley, and an engraving by Nutter, published 1788, after another composition with the same title by Shelley, illustrated the present writer's article on "The Hours" which appeared in *The Magazine Antiques*, December 1930.

Three portrait miniatures have been assigned to the period of the artist's life in London: "An Ideal Head"; "A Scotch Lady"; and "The Little Scotch Girl." It may be assumed that they are all copies made for study purposes.

It may also be assumed that an oil painting listed in the 1807 inventory of Malbone's effects as "Dan'ea" and valued at \$60 was painted at this time, possibly after the painting by Correggio then in the collection of the Duke of Bridgewater. However, all that is definitely known about the picture is that "a beautiful PAINTING OF DANAE, by the late celebrated Edward G. Malbone, considered by connoisseurs a Production of first rate merit" was advertised for sale in the *Charleston Courier*, June 11, 1819, and on June 17th and 23d for disposal by a raffle.

The final reference to Malbone in London relates to family affairs. While there, he visited his Aunt Deborah, the wife of Dr. William Hunter. During the visit, Mrs. Hunter asked her nephew about her share in her brother's estate. A reference to this visit is found in a letter (owned in 1931 by Miss Anna F. Hunter of Newport) from Mrs. William Hunter to Charles Feke, her agent in Newport. She writes:

Oct 4th, 1801.

Make my best respects to Mr. Brinley and tell him I did intend troubling him with a letter, to request some information relative to the affairs of my Brother John's Estate, but Edward Malbone his natural son, who is at present in England, and whom I have seen, has told me many things that I never could before learn, and he thinks there will be something remaining after the debts are all paid.

Aunt Deborah's statement of October 4th that Malbone was then still in England may just possibly have been in error. At Newport, under date of October 16th, twelve days after the aunt had written her letter, Malbone's brother-in-law John Knight signed a promissory note for a loan of \$78.25 \* from the artist, which can be interpreted to indicate that Malbone had arrived in Newport by that date. If so, Atlantic crossings of less than thirty days being then

\* This amount with accrued interest was deducted from Knight's share of Malbone's estate six years later, thus cancelling the note.

almost unheard-of, he must have left England by mid-September at the latest. But it seems more likely that his aunt's account of his continued presence in London was correct and that the loan was therefore negotiated by mail.

Washington Allston had applied for entrance to the Royal Academy on September 1st and Malbone joined him there—not as a regular student, but on an informal basis; at least he did so if Dunlap was correct in stating: "For a short time in the autumn of 1801, Malbone drew at the Royal Academy." Dunlap's information seems to have come from one of the Robertson brothers of New York, since in the same breath he mentions Andrew, "a younger brother of our fellow citizens, Archibald and Alexander Robertson," as "a young Scotsman" who was Malbone's "fellow student" there.\* Malbone's failure to enroll formally and his stated preference for his own country, in the face of professional encouragement to remain in England, are proofs of his intention to return home shortly—no doubt in time to take professional advantage of the coming winter season; but it is hard to believe that in the congenial fellowship of Allston and Robertson and under the solicitous guidance of President West, his curiosity concerning the methodology of the Academy could have been satisfied within less than a month or so. Then too, inspired to resume his own career by what he had seen, and made self-confident by highly favorable comparisons of his work with the best of England, he would have required time to stock up with supplies from London's art stores for the thriving business he anticipated upon his return home.

\* Andrew Robertson (1777-1845) came to London from Scotland in June 1801, drew at the Royal Academy during the summer and early fall, and was admitted as a regular student on October 23d. Since "drawing" at the Academy required only the recommendation of an Academician, Malbone could have done his drawing there at any time during his stay, before or after the official fall opening of the Academy. See Emily Robertson, *Letters and Papers of Andrew Robertson* . . . (London, [1897]), 41 ff.

Indeed, Malbone's own memoranda strongly support the likelihood of his having remained in England through most of October and then having sailed, not to Newport, but directly back to Charleston, South Carolina, with all its promising patronage. In his Account Book Malbone notes that he "Arrived in Charleston Novem<sup>r</sup>. 28" aboard a vessel skippered by a Captain Patterson with whom he "settled all accounts" some two weeks later. On December 10th he "paid Cap<sup>t</sup> Patterson \$45," presumably for his passage. Then, on the 15th, having cleared his baggage by paying thirty dollars in duty "at the Custom House," he paid Patterson an additional thirty dollars presumably as the charge for freight on his personal effects and such artist's supplies as sheets of ivory, pigments, frames, and so forth as he may have brought from England. The large cost of his passage, together with the fact of this payment "at the Custom House," makes virtually certain that his arrival was from England rather than from Newport,\* and that he had brought a goodly supply of painting materials with him in the expectation of a lively patronage. In this expectation, as we shall see, he was not to be disappointed, for during the ensuing five months of his stay in Charleston his output of miniatures would become simply enormous.

It was at this time, December 1801, that Malbone started the practice of entering his receipts and expenditures in an Account Book which, having recently become available for study, at last makes possible an authentic survey of his activities during the remainder of his life. Previous writers have had to rely upon statements of the artist's friends or

\* The editor feels constrained to point out that the reasoning in this and the preceding paragraph leading to the conclusion that Malbone remained in London through most of October, attending the Academy and purchasing supplies, is his own—not the author's—for Mr. Tolman regarded the promissory note of October 16th as proof that Malbone was then in Newport, could not have attended the Royal Academy in the fall, and landed at Charleston from a coastal rather than a transatlantic ship. We believe, however, that had he lived to consider the arguments against his view he would have agreed.—CHARLES E. BAKER.



relations made from memory long after the events recorded. It is not surprising therefore that in the Malbone literature dates, places, and names are found to have been distorted or to be entirely incorrect. These deficiencies can now be largely supplied from firsthand information in Malbone's own handwriting. True, there are breaks in his account of a few weeks or even months which cannot easily be filled in. But most of Malbone's time during the last half-dozen years of his life has been accounted for and the cities in which he worked identified.

Malbone "took a room at Mr. Everingham's" in Charleston and on December 10, 1801, "paid for a carpet and furniture for my room \$23." He seems to have made a temporary change of quarters but was soon back in his old room, for he notes in his Account Book: "Changed my lodgings th[e] 26 Jany. [1802] from M<sup>rs</sup>. Budds to Mr. Everinghams." Evidently this room was provided with a stove or fireplace, unlike some other of the lodgings where he had had to furnish his own stove, and he seems to have kept it comfortably heated, for he records at least three outlays of five dollars or more "for wood and sawing" which, in the days of slave labor, must have amounted to several cords. Board and room, during the five months of his present stay in Charleston, cost him \$367 which, with two recorded outlays of six and eight dollars respectively for wine, averaged just about \$2.50 a day. Other personal expenses included three dollars for shoes, eight for a hat, twelve "for boots & gloves," \$78.71 to two different tailors, seven dollars for books, and twenty-five for the services of his "Washwoman."

Having thus provided for his personal comforts and a place to work, Malbone settled down to the business of painting miniatures in what would prove to be the most productive five months of his career. When he embarked from Charleston for England the previous May, he quite



possibly left a backlog of unfilled orders to look forward to, for the Account Book which he opened upon his return to Charleston at the end of that year reflects no period of initial idleness which a necessity for seeking commissions might have entailed. On the contrary, it shows that during the next five months he painted no fewer than fifty-eight miniatures, or an average of one about every two and a half days, including Sundays. This prodigious output, while proving Malbone's popularity as an artist, seems almost unbelievable. Indeed, the intensity of his work during this period may have been a cause of his failing health.

Shortly after the artist's return to Charleston, several letters were written by the twenty-one-year-old Colonel Thomas Pinckney, Jr., to his first cousin Harriott Pinckney, mentioning among other things the names of some of those who were being painted. So far as they relate to Malbone miniatures, these letters (edited by Anna Wells Rutledge) are quoted below.

Under date of "Charleston December 22d 1801," young Pinckney informs his cousin Harriott at Hampton: "It is rumored in Town that Miss Shubrick's wedding is to be uncommonly brilliant." This refers to Sarah Shubrick, eldest daughter of Colonel Shubrick of Belvedere, who married Paul Trapier, January 7, 1802. The letter continues: "The Bride is sitting for her picture at Malbone's."

On the following day, December 23d, Colonel Pinckney tells his cousin about his own love affair, and states: "I wish for this, that I may one day see you as deeply dipt as I am, that it may be in my power to alleviate your anxiety." Nine days later, in a letter dated "George Street January 2d 1802," he divulges the initials of the woman in the case, and wonders if she will have her miniature painted by Malbone. He leads up to the subject by mentioning four other minia-

tures, including one of his uncle, General Charles Cotesworth Pinckney:

My Uncle has left town today for Charleywood, and Tippecutlaw.—He has been in town two or three days sitting at Malbone's who (cursed fool) has shewn him my picture, notwithstanding my positive directions to the contrary. He has likewise shewn it to Hannah Drayton & Miss Baron, and several others, so I have directed him to complete it directly and give it to me.

Colonel Pinckney then concludes by saying:

I would give a great deal to know if E. I. intends coming down in January to Malbone, according to my advice. If she comes during the races, he will be very much hurried, because a great number of people must then sit, who can sit at no other time.—He has made a very ugly picture of Miss Shubrick, but a very handsome one of Miss Baron. Miss S. looks as if she was crying.

The person to whom Colonel Pinckney alludes so discreetly as "E. I." was seventeen-year-old Elizabeth Izard. Two of Colonel Pinckney's final letters relate to her sitting for a miniature. From "George Street Sunday Night," January 10, 1802, he writes:

My dear Harriott, I have this moment left Eliza, who has given me some information, which has transported me beyond conception. E. I. is to be in Town on Wednesday next, to sit for Malbone. And Eliza knew this yesterday & would not tell me. I can hardly forgive her for it.

Then in a burst of confidence Colonel Pinckney writes his cousin on January 23, 1802, that: "I have never passed so happy & yet so uneasy a week in my life, as since my return to Town. I have seen her every day, sometimes twice; at Malbone's in the morning, and at home in the evening. Yet never 'till last night have I had an opportunity of speaking to her." Colonel Pinckney and Elizabeth Izard were married December 27, 1803, and their miniatures are now at the Carolina Art Association, Charleston.

During Malbone's employment in Charleston in the spring of 1801 and the winter of 1801-1802, he recorded

eighty-nine miniatures painted in a total of seven and one-half working months. He provided frames for some but by no means all of these. During the latter season he purchased three frames at \$2.50, \$2.25, and \$6.00, but he must already have had quite a supply of settings on hand from England, for in December alone he sold nine frames: two settings at \$25, two at \$8.00, three at \$5.00, and two at \$6.50, quite possibly for miniatures he had painted the previous spring.

Between those two painting seasons in Charleston, as we have seen, Malbone had taken a half-year's vacation in London, and such alternations of work-vacation-work became his normal method of tapping the possible commissions in a new town. First he would do a lot of portraits, then go home for a rest or do a stint of painting elsewhere, and finally come back the next season to complete other possible orders. This was the pattern he later followed in New York and Boston.

By May 1802, after five continuous months of hard work, Malbone apparently felt that he had exhausted the immediate demand for orders in Charleston, if not indeed himself, and so he prepared to go to New York and thence home to Newport for his accustomed vacation. He would not return to Charleston until nearly four years later. Before sailing (as an entry in his Account Book shows) he "placed in the hands [of] Mr. James Lee of Charleston to purchase a lay figure for me in Savannah \$100." Two and a half weeks after his arrival in the northern metropolis he wrote opposite the above entry: "Recd the lay figure 20 June 1802."

Malbone arrived in New York June 2, 1802, and painted ten miniatures there before going on to his home at Newport in August or September. There he spent two or three months vacationing, though not entirely in idleness, for he painted six portraits of Newport residents between his visits with relatives and friends. By November 11, 1802, he was

back in New York, noting in his Account Book: "passage money from Newport \$10."

From that date until sometime in July of the following year, he painted almost continuously. He did take a month's vacation in the spring of 1803, for on April 29th he recorded a "Journey to Newport &c \$40" (one wonders what the "and so forth" entailed—probably gifts for the family), but was soon back in the metropolis on the Hudson where he "began to board at Mrs. Hamill's Friday 27th of May." Shortly thereafter he painted a miniature of the former Eliza Southgate (1783-1809) who had recently married Walter Bowne. This miniature has considerable interest for us, because the subject's partial dissatisfaction with it resulted in Malbone's painting another likeness of her about six months later.

Mrs. Bowne's critical discussion of the earlier miniature is contained in two of her letters to her mother—both published in *A Girl's Life Eighty Years Ago: Selections from the Letters of Eliza Southgate Bowne* (1887). In the first, June 18, 1803, she wrote: "Malbone has just finished my picture; I have done sitting; he was not willing I should see it, as 'tis unfinished. When you return 'twill be done, then I'll tell you whether 'tis like." In the second, dated "New York, July 8, 1803," she said:

My picture is done, but I am disappointed in it. Malbone says he has not done justice, so says Mr. Bowne; but I think, tho' the features are striking, he has not caught the expression, particularly of the eyes, which are excessively *pensive*: would do for Sterne's Maria. The mouth laughs a little, and they all say is good,—all the lower part of the face; but the eyes are not the thing. *He wants me to sit again, so does Mr. Bowne.* Malbone thinks he could do much better in another position. I get so tired, I am quite reluctant about sitting again. However, we intend showing it to some of our friends before we determine.

That Mr. and Mrs. Bowne were both painted at this time, at a charge of fifty dollars for each, is borne out by two

entries in the Account Book, and that Mrs. Bowne did pose again is proven by an entry in late December: "Mrs. Bown pd (\$) 50." This solves the mystery of the two portraits of Mrs. Bowne which have been located, one very good and the other fitting the description furnished by the lady herself in July 1803. The one reproduced in *A Girl's Life Eighty Years Ago* would be the second miniature.

During his seven-months' season in New York from mid-November 1802 to mid-July 1803 (not counting his month's vacation at Newport), Malbone finished twenty recorded miniatures—not many compared with the fifty-eight he had painted during his last five months at Charleston, but still a good average of three each month. Apparently feeling that the time had come to give the New York market a rest, Malbone decided now to explore the possibilities of Providence, his first stamping ground, which he had not visited professionally (so far as is certainly known) since 1796. On his way there he stopped off at Newport at least long enough to paint the miniature of Dr. Wearing, but from August through November 1803 he spent most if not all of his time in Providence.

Six miniatures and one large oil constituted his entire known output for those three or four months. These were: a miniature of Miss Lydia Allen (\$71); another of the same subject (\$60) delivered to George Gibbs; one each of Mrs. Zachariah Allen (\$71), Mrs. Shaw (\$50), and Mrs. Clarke (\$50); a profile of Mrs. C. Kane (\$25); and a large oil portrait of Miss Allen (no price given). The four Allen paintings were bequeathed in 1909 to the Rhode Island School of Design, whose *Bulletin* of October 1914 contains an account of them by Mr. L. Earle Rowe, the Director, intimating that Malbone had been interested romantically as well as professionally in Miss Allen, but the fact that he charged for the Allen miniatures at his usual prices for miniatures with frames would seem to scotch that story.



Malbone's next move, repeating the pattern he had established with respect to Charleston, was back to New York. He arrived there on the 9th or 10th of December, 1803, and in three and a half months added thirteen more New York subjects to his recorded lists, then moved on to Philadelphia, arriving (according to varying entries in the Account Book) on the 27th, 28th, or 29th of April 1804. He stayed first at the Francis Hotel (\$3.00), then "began to board with Mrs. Decharms at 16 dollars a week." From the fact that his board bill for his entire stay with Mrs. Decharms was \$144.25, we conclude that he remained there nine weeks—or in Philadelphia perhaps ten. During those two months and more he painted at least eight miniatures at \$50 each. One other is entered in the Account Book, but scratched out. However, we have every reason to think that it was painted. It is of Miss Gratz. The story goes that Rebecca Gratz helped arrange for commissions to such an extent that the artist promised to paint a miniature of her sister Rachel, whose beautiful miniature (now owned by Mrs. John H. Hunter of Savannah, Ga.) is dated 1804. Two other miniatures of this visit to Philadelphia have been located—General Thomas Cadwalader and Miss Biddle, his wife-to-be. None of the others have been located.

Several interesting items in his expense account help to fill in the background of Malbone's stay at Philadelphia in 1804. In the first he records that he "lent Mr. Wood the miniature painter of New York (\$)20." This entry, scratched out but marked "pd.," refers to Joseph Wood (*c.* 1780–1830) of whom Dunlap (Vol. II, p. 97) writes: "Wood's biographer says, in the Portfolio, Malbone gave him instructions, and while he (Malbone) lived, was Wood's best friend, and when he died, he left him an example in his life, and a pattern in his works." Two other items of expenditure relate to miniature glasses: "pd for a bottle to cut for miniature glasses (\$)3" and "paid for cut-



ting d[itt]o. (\$) 10." This—the only statement of its kind I have ever seen—explains how the fine old glasses for miniature settings were made and why it is so difficult to get them today. Two further Account Book entries of this period present tantalizing mysteries: in one Malbone records that he "pd for two paintings (\$) 70"; and in the other, for "carriage hire and journey (\$) 25." What pictures he bought and what journey he took remain unknown. But that he was ever thoughtful of his sister is plain from an entry written near the end of his stay at Philadelphia: "articles to carry to Sally (\$) 50." This would also indicate that Malbone expected soon to be in Newport, but on his way there he stopped off for a week or so in New York.

Several conflicting dates make his arrival at and departure from New York somewhat uncertain, but that he was there from July 7th until July 15th, 1804, may be taken as fairly sure. He "took lodgings at M<sup>rs</sup>. Gallops" whose address is given in *John Langdon and Son's New-York City Directory* for 1804 as 52 Broadway. It was here that Malbone entered in his Account Book the following record of his portrait of a fellow miniaturist, Anson Dickinson (1779–1852): "New York, July 10 Mr. Dickinson . . . pd (\$) 40."—a discount of twenty percent from Malbone's usual price, no doubt as a professional courtesy. The story of this miniature has been told many times. While Dickinson was posing, the long funeral procession for Alexander Hamilton passed by under Malbone's window on its way to Trinity Church, but Malbone remained so absorbed in his work that he would neither stop painting nor allow his sitter to view the parade. The time—July 14, 1804—was right; Malbone's lower-Broadway lodgings were on the procession's route; and the story tallies with other anecdotes of Malbone's having forbidden conversation while painting. Dickinson's own miniature of Matilda Hoffman (1791–

1808), now at The New-York Historical Society, was long thought to be by Malbone, being reproduced as such in Wharton's *Heirlooms in Miniatures* (1898), but has now been attributed to Anson Dickinson by the late William Sawitzky.

During this short stay of Malbone's in New York he collected \$36 (in interest, I suppose) from the Bank of Manhattan on the bank stock which was found in his estate after his death; had his shoes repaired and his clothes washed; bought a gun for \$15, powder and shot for \$3.00, and one fine setting from Prescott for \$15. Thus equipped, he sailed on the 15th or 16th for Newport.

Although Malbone did not again set foot on the pavements of New York for more than a year and a half, there is evidence that he intended to return much sooner, for a memorandum in his Account Book, apparently written in July 1804 shortly after he had reached Newport, reads: "to be painted immediately on my arrival in New York[:]  
R. T. Hackley washington street opposite the new baths[ ;]  
Mr. Coleman[ ;] Mrs. Rufus King[ ;] Mr. Wales[ ;] Miss Arden [or Anden?]" ; and then, at the lower righthand corner of the entry, in print-letters to differentiate it from the other names, the surname "CUMSLOCK" or perhaps COM-STOCK. This memorandum of orders to be executed at a future date may refer to commissions received by Malbone before he left New York or by someone designated as his agent to take orders during his absence in the expectation of his early return. If the latter alternative should prove correct, then the peculiar manner in which the name of Cumslock (Comstock?) was transcribed, as if it might have represented a signature, makes that otherwise unidentified gentleman a likely candidate for the role of agent. It will be remembered that Rebecca Gratz had helped Malbone to secure orders in Philadelphia merely out of the goodness

of her heart—a kindness the artist repaid by painting her sister Rachel without charge; and Cumslock may have acted similarly in New York as a commission agent on a percentage basis. However that may be, and whatever Malbone's intentions of a quick return to New York were, none of the above-mentioned commissions are recorded as having been executed—indeed, if we read the record right, the artist did not get back to the city until May 1806.

July 17, 1804, found him at home, paying his debts and shortly afterwards starting to paint. He remained at Newport for well over two months. Four miniatures were the result of this visit to his home town—and two sketches for his sister Mrs. Rathbone. One notation in his expense account reads: "bought a gun of Mr. L. Fodea for which I pay two pictures at \$50 each." One of the four miniatures mentioned above was of this man. Whether the gun was ever paid for in full we shall probably never know, for no second picture is registered in the Account Book after that date in Fodea's name.

As fall approached, instead of turning his thoughts backward to the commissions awaiting him at New York, Malbone decided instead to try his luck once more in Boston. On September 24, 1804, he recorded in his Account Book: "Journey to boston (\$)<sup>10</sup>." There he remained, working steadily (except for a short visit home) for sixteen months. His life and work during those months, and the sad story of his subsequent decline and tragic death, will be covered in the following chapter.

Reviewing Malbone's career during these middle years (1801-1804) of his professional life, we find that he reached his highest peak of production during the first fifteen months of that period. At Charleston in 1801 and 1802 his output was enormous—unbelievable. Following his return from the few months of study and association with the great art-

ists of London (Benjamin West, John Trumbull, the miniature painters Cosway and Shelley, and others), his achievement shows him to have been in perfect condition—mentally, physically, and technically. Again tackling the problem of portrait painting “in little,” he did so with great vigor, clear vision, and complete confidence, completing fifty-eight portraits in five months—altogether eighty-nine Charleston subjects in about fifteen months of which nearly half were spent in travel and study! \* This prodigious effort not only exhausted the local supply of sitters but may also have exhausted the painter more than he knew, for never again was he able to maintain so intensive a rate of creativity. During the next twenty-eight months, up to the time he went to Boston in September 1804, he shuttled back and forth between New York and Newport, then to Providence, back to New York, to Philadelphia, again to New York, and once more to Newport, painting portraits in all those places. But his total recorded output during those two and one-third years amounted to only seventy-three miniatures, sketches, and oils—an average of fewer than three a month as compared with his former record of six a month. Of course, we can by no means assume that the record is an accurate reflection of his total output—indeed, we know that he painted many portraits not registered in his Account Book or otherwise recorded. Nevertheless, it is of interest to note that more pictures are recorded for the first third of “the middle years” than for all the remaining two-thirds. Malbone, still a young man of twenty-seven, appears to have started to slow up.

\* It was the quality of his work, however, rather than its quantity, which supported his enviable reputation. “Of all the painters who worked in the city between 1800 and 1812 Edward Greene Malbone achieved the greatest fame.”—Anna Wells Rutledge, “Artists in the Life of Charleston through Colony and State from Restoration to Reconstruction,” *Transactions of the American Philosophical Society*, N.S. Vol. 39, Pt. 2 (November 1949), p. 129.

## IV

### THE FINAL YEARS: 1804-1807

**A**RRIVING in Boston in late September 1804,\* Malbone settled down to a busy sixteen months of painting there. He started off with a burst of creative energy almost equal to that of his Charleston period. During October and November he itemized a total production of seventeen miniatures at a total charge of \$960. In December 1804 and January 1805 he painted, and recorded in his Account Book, fifteen more. But during the succeeding twelve months—that is, to January 1806, when he left Boston—he credits himself with only twenty-eight, making a total of sixty recorded miniatures painted during this sixteen-month period in Boston.

An eye-witness description of Malbone's studio at this time as well as some account of his methods is given in a letter published by Maud Howe Elliott in her "Edward Malbone, Rhode Island's Distinguished Miniature Painter," *Providence Journal*, September 22, 1926. The letter—from Eliza Susan Quincy to Mr. Francis Brinley, dated February 24, 1879—reads as follows:

As probably few people remember Malbone as distinctly as I do, I will describe my visit to his rooms in 1805 with my mother, as a child of seven years of age.

He was a very pleasing young man with very unassuming and attractive address and manners, apparently not more than 28 years of age. Mr. T. Amery [Thomas Amory], the father of Mrs. Ives, erected a very large brick house of four stories at the corner of Beacon and Park Streets, which, divided into four distinct dwellings, is still standing. Malbone's room was in the part now owned and occupied by Mrs. Ticknor, a small apartment in the second story, the window over the front door. Malbone's room had but one window, fronting toward the southwest and opening on the Com-

\* His Account Book records a ten-dollar charge for the journey from Newport under date of September 24th.





STATE HOUSE AND BOSTON COMMON

[Malbone's studio, on Park near Beacon Street, overlooked the Common from the second floor of the house showing through trees at right.]

Painting by George Harvey, 1830

*Courtesy of The Boston Society, Old State House, Boston*

mon. The brilliant light it admitted was darkened by various shutters and green baize blinds. He sat at a table near the wall with his left hand toward the window, and his ivory on the table without a raised desk. Over his head hung his exquisite picture of *The Hours*, now the property of the Athenaeum in Providence, and on each side of it miniatures of Dr. and Mrs. J. C. Warren, J. C. Davis [I. P. Davis] and Mrs. [Samuel Dunn] Parker [née Eliza Mason]. His subject was in a rather higher seat than his own at a moderate distance from him, and while he was at work he occasionally used a large hand glass which reduced the lady sitter to the size of the miniature as he looked through it from his seat at the table. Unlike Stuart, he did not admit of conversation while he was painting, and did not allow his work to be seen until finished. Malbone told my mother it was extremely difficult to procure in Europe large pieces of ivory, that he could only obtain three, on one of which he had painted the Hours. To obviate this expense and difficulty, he had inserted pieces of ivory for the face in very hard wood on which to paint the figure, when more than the bust was desired.



Mr. J. P. Davis [I. P. Davis] of Boston, an intimate friend of Malbone, kindly gave me for an autograph his receipt, or rather his bill, for a painting of George Washington. It was for \$35: "Rec'd payment, Edward G. Malbone, 1797."

The whole is a beautiful specimen of penmanship, and I keep it in my most valuable autograph book with those of Allston and Sir Thomas Lawrence. Prices were different in 1805 and 1879—Mr. Quincy said Malbone's highest price was only \$50, and a picture dealer told me that our miniatures by him would now bring \$500 in London as works of art.

In the same letter Miss Quincy writes:

Mr. Lyman, having asked me to assist him in answering your inquiries respecting the Malbone miniatures, I applied, among others, to the venerable Mrs. Ben Whitwell, whose father, Mr. Scolley, was the subject of Malbone's most successful efforts. You have undoubtedly been told of Stuart's having made it a rule to look at that miniature once every year, for the purpose of studying it.

Eliza Quincy's memory in 1879 of her visit to the painter in 1805 is surprisingly clear. Many of her statements can be confirmed. Three of the miniatures mentioned have been identified: Mrs. Parker (Eliza Mason when the miniature was painted)—his largest portrait miniature, signed "Malbone 1805"; the miniature of I. P. Davis; and "The Hours," his largest ivory. Two others—the three-quarter lengths of Dr. and Mrs. J. C. Warren, Jr.—though not now located, are recorded in Malbone's Account Book for October-November 1804. Her statement that Malbone did not allow his work to be seen "until finished" is confirmed by Mrs. Bowne who wrote of her miniature in 1803 that the artist "was not willing I should see it, as 'tis unfinished." That Malbone "did not admit of conversation while he was painting" is confirmed by the story of Malbone's insistence on uninterrupted work while painting the miniature of Anson Dickinson in 1804. The large reducing glass is listed in the inventory of Malbone's effects. Finally, while no miniatures by Malbone painted on ivory inlaid in hard wood have come to light, the statement is verified by an entry in his

Account Book, October 1804: "for Ivory set in wood \$1.50." This is the only mention of this procedure, and I judge it was not used to any significant extent. Ivory is a very unstable article if it is confined. I should think the procedure would be quite unsatisfactory.

William Dunlap, in the same year that Miss Quincy visited Malbone's studio, found the young artist already suffering from the consumption which would soon end his career, but still unflaggingly at work and cheerfully willing to help his elder competitor overcome the technical difficulties of "painting miniatures for subsistence without knowing the proper mode of preparing the ivory for the reception of colours." Dunlap reported (II: 20):

In the autumn of 1805, the writer . . . found Mr. Malbone successfully exercising his profession in Boston. His price for a head was fifty dollars. His health was then delicate. He suffered from a pulmonary complaint, but physical suffering did not change the mild and amiable temper of his mind, or impart any asperity to his manners. Eight hours of the four-and-twenty were devoted to the pencil, and those in which he mingled in society were not clouded by gloom or complaint. . . . I met Malbone at the houses of Colonel David Humphreys, one of the aids of Washington, and long ambassador to Spain, [*whose miniature Malbone had painted in New York in 1803, before Humphreys had settled in Boston,*] and Andrew Allen, then British consul, and I had exposed some of my work to the examination of the accomplished artist as to a master. He saw the difficulty and pointed it out. "You never can execute as you wish until your ivory is prepared to receive colour." . . . [A few days later, by appointment at his studio,] he showed me the method of preparing the ivory, and furnished me with many valuable hints in addition.

It was toward the end of this period that Malbone painted the only group picture to be located at the present writing. It is a double portrait of two little girls—Elizabeth and Nancy Perkins—and Malbone recorded it as "Mr. Perkins 2 children—pd. (\$) 109." (About a year earlier he had noted in his Account Book: "Mr. Perkins children 4 in one piece," but this group has not been located if, indeed, Malbone ever painted it.) His Account Book lists only two

later miniatures painted during this stay at Boston and only the first of those has been located—the portrait of Mrs. Moses Poor (the former Charlotte White), presumably painted in early January 1806 as a memento for her husband to carry with him on a trip from home.

By that time Malbone, too, was getting ready to leave the northern city to return once more (and, as it proved, for the last time) to the congenial atmosphere of Charleston, South Carolina. Having invested the bulk of his Boston savings in bank stock and outfitted himself for the trip, he made a final entry of expenses in his Account Book before departing: “Jan<sup>y</sup> th 8 [1806] purchased ten shares in the Boston Bank at 105 dollars each and pd the broker five dollars (\$) 1055”; “pd for a travelling bag (\$) 7”; “pd for two boxes (\$) 4”; “pd for silk stockings & gloves &c. (\$) 8.” He stopped off for a few weeks’ visit at Newport and from there sailed for Charleston, where he arrived February 17, 1806.

It will be remembered that his next-to-last recorded miniature at Boston had been his portrait of Mrs. Moses Poor. Upon settling at his Charleston rooming house, whom should he meet there but that lady’s husband, who reported the fact in a letter to his wife dated February 22, 1806:

Mr. Malbone arriv’d here a few days since and has taken lodgings at Mrs. Budds with us. . . . he has borrow’d the picture of my dear wife to show some of his friends. I asked him if he could not alter the position of the head which I dislike very much, but he says that he cannot unless he makes a new one altogether. . . .

On February 25th Malbone inserted the following advertisement in the *Charleston Courier*:

EDWARD G. MALBONE, MINIATURE PAINTER, Has taken Rooms at No. 103 Tradd-Street, where a few specimens of his Work may be seen. His price for painting a Miniature of a common size, is *Fifty Dollars*, and from that to a hundred, varying according to size.

N. B. No payment is expected unless the likeness is perfectly satisfactory, and the execution equal, in every respect, to the specimens shewn.

This notice must have met with an immediate response, for two days later Moses Poor again wrote to his wife: "Malbone is painting a Mr. John Waters' picture," and informed her: "I am to be the bearer of it to his wife who was a McNeal. M[albone] meets with good encouragement. . . ." Indeed, "Mr. Waters pd. (\$)50" heads a list of fourteen portraits on ivory recorded in Malbone's Account Book during the two and a half months he remained in Charleston. Since three of these entries fail to include a notation of payment, it might be supposed that they represent orders for miniatures that were never painted, except for the fact that one of these—the portrait of Miss Dulles (later Mrs. Cheves)—is among the four Charleston miniatures of this period (all about three inches in height) which have been located.

One Charlestonian found the artist's work so "perfectly" satisfactory that he was inspired to write a poem: "TO MR. MALBONE, On seeing Some Paintings, at his rooms, in Charleston," which was published in the *Charleston Courier* of March 18, 1806. The last of its three stanzas reads:

So, Malbone, when thy magic pencil draws  
With faithful hand "the human face divine,"  
Who can suppress the tribute of applause,  
Or doubt the spirit of Appelle's thine?

It was during this final stay at Charleston that Malbone met the French miniature painter Jean François de Vallée who flourished here between 1785 and 1815. Vallée's miniature of the "Dead Bride," now at Yale, was attributed to Malbone until the present writer, in 1929, discovered Vallée's signature upon it. The next-to-last Charleston entry in Malbone's Account Book, dated sometime in April 1806, records that he "pd Mr. Valee for [miniature] glasses (\$)6." In the margin of the book, opposite this entry, is written: "took a bad cold about this time." This tends to support a statement by Malbone's sister in her 1834 letter to

Dunlap that the artist had "sailed for Charleston . . . with the intention of going to London the following spring" but that "a violent cold, which settled upon his lungs," prevented his carrying out that intention. If Malbone had planned to go abroad, as his sister says, he could not have planned to stay long, for he promised Moses Poor in February—so Poor wrote his wife—"that he shall be in Boston in the fall." And there, in October, we shall find him, after a short stint of work in New York and a summer of invalidism at Newport.

Malbone sailed from Charleston for New York on or about May 8, 1806—the last Charleston date in his Account Book. Though he stayed in the Metropolitan port city only a few weeks, he managed to paint at least five miniatures while there. Two of these, painted in May 1806, were of Robert Macomb (reproduced in color on the cover of this book) and Mary Cornell Pell, his fiancée. Between sittings, under the master's watchful eye, Miss Pell tried her own hand at painting a miniature, and, when failing health forced the artist to turn homeward to Newport, she entrusted it to his care to give it the "finishing touch" at his leisure. (Of this we shall hear more later.) According to William Dunlap, Malbone was still in New York as late as June 4th. Bringing his diary up to date a month after the event, Dunlap, then at Amboy, New Jersey, recorded under date of July 3, 1806: "Return home June 4th. Visit N.Y. where I find Malbone and receive some hints from him in miniature painting." But Dunlap's memory of the date may be faulty, for an entry in Malbone's Account Book, also dated June 4th, indicates that the miniaturist was then already at Newport.

However that may be, Dunlap probably had in mind this short sojourn of Malbone's in New York during May to early June 1806 when he later wrote of the painter John Wesley Jarvis:

My first recollections of Mr. Jarvis, go no further back than about 1805-6. He had in conjunction with Mr. Joseph Wood for some time occupied



rooms in Park-row, between the theatre and Beekman-street; here, he says, he taught Wood to draw "from the round," and as Wood applied himself particularly to miniature painting, he seized an accidental opportunity of introducing him to Malbone. [*We know, however, from Malbone's Account Book, that he and Wood had been friends in Philadelphia as early as the spring of 1804.*] Malbone came into the painting-room of Jarvis with some ladies, to see the pictures, and Jarvis having before seen him, entered into conversation, and took an opportunity to call in Wood, and introduce him as one wishing instruction in miniature painting. This led to the offer on Malbone's part to impart any knowledge he possessed; and to his instructing both Jarvis and Wood, in his mode of proceeding, from the preparation of ivory to the finishing the picture, and they both became painters of miniatures.

Dunlap also records a meeting between Malbone and another miniature painter about this time. This was Benjamin Trott, of whom Dunlap wrote:

In 1806 he justly considered that he had nothing to fear from my rivalry—he would not have been so liberal towards Malbone. The fame of this young painter annoyed Trott, for he had none of that feeling which rejoices at a rival's success, nor of that self-confidence which perhaps causes the generous sensation. Malbone proposed an exchange of specimens with him, probably to show the different manner by which two eminently successful artists arrived at their respective excellence. But Trott considered and denounced it, as an insidious mode of comparison with his own: forgetting, that if such an advantage could be taken by one, it was equally in the power of the other.

Under date of June 4 [1806], Malbone, having just arrived at Newport, recorded in his Account Book: "Went a Shopping with my sisters[;] consequent expence—(\$ )30." There follows a list of such entries as: "Suspenders (\$ )2"; "boots (\$ )11"; "pantaloon (\$ )12"; "Short coat (\$ )5"; "straw hat (\$ )1.50"; "shirt pin (\$ )9"; "paid for house paper for Mary (\$ )7.50"; and finally, "Sent to London by Mr. Charles King for Ivory (\$ )15." This last item shows that Malbone, despite the sickness that brought him home, still expected to carry on his artistic profession. But within a month he was bedridden.

His sister, in her account to Dunlap, reported that even upon his arrival at New York he had been "very feeble and



much emaciated," but that in Newport "he appeared to recruit a little; laying aside his pencil, indulging in riding and exercise of various kinds." Then: "Being very fond of field sports, in shooting, he ran to pick up a bird; the act of stooping suddenly brought on a hemorrhage, which confined him to his bed." This, as Malbone himself said, was in July and "confined [him] to the house nearly two months." His friend Charles Fraser, the Charleston miniaturist, visited him there in August or September and reported:\* "Poor Malbone is not in a condition to paint. I am afraid he is hastening to that bourne whence no traveller can return. He was ill the whole time I remained at Newport."

By October, however, Malbone felt sufficiently recovered to travel again, but this seeming recovery proved to be only a short-lived false euphoria. It will be remembered that at Charleston he had promised Moses Poor to "be in Boston in the fall." We know that he kept this promise, for on October 5th he wrote from that place to Robert Macomb in New York:

I rec'd a letter from you last July in which you requested me to send a little picture which Miss P [Mary Pell] had begun to paint at my room. The next day I was taken sick and consequently not able to attend to it. I was confined to the house nearly two months, otherways I might have found an opportunity to send it by a private conveyance for if I had sent it by the post as you requested it would in all probability have been broken to pieces. I would have given it the finishing touch as you requested but have not been well enough to use my pencil yet. I shall now forward it by Mr. DeLasert & hope you will make my apology to Miss P. for not sending it sooner.

I remain yours &c

EDWD. G. MALBONE

This letter is the only evidence we have (other than that already cited of his having instructed Joseph Wood, Jarvis, and Dunlap—and greatly to their benefit—in the mysteries of miniature painting) to show that he ever had a pupil. And Miss Pell can hardly be considered to have been a

\* Letter of Charles Fraser to his sister, October 9, 1806, quoted by Alice R. H. Smith and D. E. Huger Smith in their *The Biography of Charles Fraser* (1924), p. 15.

Dear Sir

Boston October 5. 1806

I rec<sup>d</sup>. a letter from you last July in which you requested me to send a little picture which Miss P. had begun to paint at my room. the next day I was taken sick and consequently not able to attend to it. I was confined to the house nearly two months, otherwise I might have found an opportunity to send it by a private conveyance for if I had sent it by the post as you requested it would in all probability have been broken to pieces. I would have given it the finishing touch as you requested but have not been well enough to use my pencil yet. I shall now forward it by Mr. T. Adair & hope you will make my apology to Miss P. for not sending it sooner.

I remain yours Sir

Edw. H. Malbone

MALBONE TO ROBERT MACOMB, BOSTON, OCT. 5, 1806

Courtesy of Mr. Irving S. Olds, New York

pupil in the professional sense—only a young amateur he helped for a short time. Yet Malbone was always happy and willing to instruct fellow-artists in the proper methods of painting miniatures. One item in the inventory of his estate—a “Large Box [of] Plaster [of] Paris Figures \$8”—suggests the possibility that he had actually contemplated teaching. Three dollars’ worth of these figures were credited

against the account of John Knight. If Malbone's purpose was to use them in starting a drawing academy, they were most probably copies of antique statues. But, so far as is known, he never used them.

In his October 5th letter from Boston Malbone confessed: "I . . . have not been well enough to use my pencil yet." There is no evidence that he ever used it again. True, his Account Book, on a page falling between entries dated January 29 and February 17, 1806, lists nine miniatures as "Engaged for October" and shows that two of them, for "Miss Rebecca Gratz" and a "M<sup>rs</sup>. Morrison," were paid for at fifty dollars each, but it remains a mystery where or when any of them were painted. The name of Miss Gratz brings Philadelphia to mind; but on the same list is "M<sup>r</sup>. W. Lupton," a New York attorney, and "Alderman [Philip] Brasher" of the New York Common Council, while Mrs. Morrison's John Street address rules out either Boston or Philadelphia in favor of New York as her home town, and a "M<sup>r</sup>. Coleman" also is connected with the latter city elsewhere in the accounts.\* Yet it is certain that Malbone visited neither Philadelphia nor New York again.

Instead, his sickness soon forced him to return from Boston to his home at Newport where he remained until the middle of November when, upon advice from his physicians, he embarked for Jamaica in the West Indies and thence to his deathbed at Savannah, Georgia. Of these last weeks at Newport and his ensuing trip in a futile search for health his sister, in her letter to Dunlap, wrote:

\* EDITOR'S NOTE: Mr. Tolman's assumption that this undated list of commissions "engaged for October" pertains to 1806 is open to question, for other such lists in the Account Book are known to have been entered out of chronological order. In only one year, 1804, is Malbone known to have worked in both New York and Philadelphia. He painted Rebecca as well as her sister Rachel in Philadelphia in that year, and at New York in the same year he records miniatures for "Miss Brasher" and "Mr. Coleman" and notes in July 1804, that Mr. Coleman was "to be painted immediately on my arrival in New York." My guess is that this undated list is therefore a memo of work projected for October 1804, some of which he accomplished earlier that year.—C. E. B.

His physicians, anxious to save him, advised riding; and I travelled about the country with him for some weeks; but not deriving any benefit, the physicians recommended a warmer climate, which he very reluctantly consented to try: considering it his duty, however, while there remained a ray of hope to submit, although against his own judgment, he accordingly sailed for Jamaica, [arriving] December [1,] 1806.

On the latter date Malbone began the last, unfinished entry in his Account Book: "Decem<sup>r</sup> 1<sup>th</sup> arived in Port Antonio Jamaica after a passage of Seventeen days." Then, less than a week later, this comment:

The most wretched and miserable hole that I ever was in. M<sup>r</sup>. Main found accomodation for himself and Miss Sweet at his Brothers, and I believe he made every exertion he could to provide for me however I was obliged to remain on board five days before I could get a place to put my head in on shore which was at last found, and if a Doctor had chosen it I should ever have suspected that he ment it should be my last residence, however there was no choice it was this or nothing. so I shall take possession over the new leaf.

And finally, a few days later, he continued on the new leaf:

At last I find my self and baggage in Port Antonio. my house has the Beech on one side, about ten feet from the door. on another at at [*sic*] a little distance there is nothing but swamps & bogs. there is a large purpendicular Rock just at the back of it. on the other side you see the bay where there are some buildings in which the Merchants do their business—next comes the inside of the house

This continued story was never finished—at least not by its mortal author. His sister, in her account to Dunlap, reported: "The voyage not proving of any advantage, and finding himself rapidly declining, he was very anxious to return, and took passage for Savannah, hoping to be able to reach Newport as soon as spring opened. . . ."

Malbone reached Savannah sometime in January 1807, and went to the home of his first cousin, Robert Mackay, who was established in business there. Mrs. Mackay unfortunately was in London and Robert, in a letter to the artist's sister, Mrs. Henrietta Whitehorne, confessed that,

with an invalid to care for, he missed his wife sorely. In her reply, Malbone's sister reproached herself for having consented to the voyage. Her letter, now owned with other family correspondence by Mrs. W. S. Lovell, is dated "Newport March 22d—1807." Hitherto unpublished, it reads in part as follows:

My dear friend, I hope you will not think me remiss in acknowledging the receipt of your thrice welcome letter. I had flattered myself that you would be in Savannah on the arrival of my dear brother—and was confident he would receive every attention from you that it was in your power (as a man of business)—to bestow—but he speaks of you with so much affection—that it is quite a balm to my mind—for I was so distressed on hearing of his situation in Jamaica, that I could not enjoy a moments repose and can not forbear reproaching myself for—consenting to the voyage—but his Physician appeared so confident that he would regain his health—that I could not oppose it—dear fellow I fear no change of climate will ever restore that first of blessings—my mind is all anxiety two mails have arrived and no letter—but yesterday Capt Rathbone arrived who spoke Capt Shaw three days out of Savannah—who informed that Edward was no better—and was coming on shortly which is about fifteen days since—rather later accounts than I got by the post. Henry [*Malbone's brother*] has arrived, and would come on immediately—but thinks it best to wait till we get letters for fear he should miss him—you are constantly laying us under obligations by your attentions, yet I have the confidence to ask more—which is to request you to write me by every post if it is but one line—if Edward is not able to write himself—just to let me know how he does & to give me your candid opinion whether or not he is able to bear the voyage home—if so I think it expedient to embark as soon as possible if there is an opportunity—I find he has a good Physician and hope he has a female nurse if necessary—ah! how readily do I join you in wishing for the presence of your wife—for I am sensible that the attention of women is very soothing to the sick—would to heaven that I could fly to him—all my thoughts are with him God of his infinite mercy restore him to us—his life is a valuable one—and to lose him—the thought is insupportable—he has been everything to us—Father Brother and friend. . . .

Meanwhile, Mrs. Mackay had also heard from her husband. Extracts from two of her letters, among the unpublished Malbone family papers, reveal her concern for the artist. An extract from the first of Mrs. Mackay's letters to Robert Mackay, dated "London, 3rd April 1807," reads:





HOME OF ROBERT MACKAY, SAVANNAH, GEORGIA  
where Malbone died May 7, 1807

. . . there are still several letters due from you which I long to receive particularly one you mention of 31st Janry as I am anxious to know everything of poor young Malbone—from what you say I suppose he is staying with you—good nursing and care may perhaps restore him—I will hope for I can not bear the thought of losing such a Genius out of the family—I am glad you gratified me by letting him take your picture when you did—for even your likeness done by any one else could not afford me the same pleasure—I dare say when you return John will know you by it for he often begs for a sight of it and never fails to take a tiss as he calls it. . . .\*

A week later, having received news from her husband of Malbone's condition, Mrs. Mackay replied :

I am indeed interested for young Malbone—but you seem to have no hope of his recovery it is therefore in vain to be anxious that the next account of him may be more favorable I am sure it gives you pain to see him suffer so and I wish I was at home too assist you in alleviating as much

\* The miniature of Robert Mackay, which his little son John recognized, is still preserved. There is also an unfinished miniature of Robert Mackay.



as possible the sufferings of our amiable kinsman for surely he must be very much so to bear illness with the cheerfulness and fortitude you describe—Mrs. and Miss Hunter [*Malbone's Aunt Deborah and her daughter whom he had visited in London in 1801*] are very sorry to hear of his sickness if he should yet be with you mention to him that they remember him with kindness and affection. . . .

The last record of the artist's life relates to some of his miniatures. It is contained in a letter dated "Newport, Sept. 9th, 1834," from Malbone's sister, Mrs. Whitehorne, to William Dunlap:

Upon looking over some of his papers I find the following memorandum, dated April 6, 1807, a month only before his death.

"Presented to Mr. Robert Mackay, of Savannah, Georgia, a Miniature Picture representing Devotion, as a present for Mrs. Mackay, (who was then in England) to Mr. Mackay, a miniature of a Scotch Lady."

Mrs. Mackay has also in her possession either two or three female heads, of the most exquisite finishing—some of the finest of his productions; and a small picture of the Birth of Shakespeare, done in umber. These pictures were loaned to take out to London; and, from some unfortunate circumstances, were never returned.\*

Malbone's sister continues her letter to Dunlap: ". . . he languished until the 7th of May, 1807, which closed his valuable life; his passage being taken for Newport only two days previous, so anxious was he to end his days among his dearest friends." The sad event was thus recorded in the Death Record, City Hall, Savannah, Georgia:

Died May 7th 1807 Edward G. Malbone. Age 29. Disease—Consumption. Artist in painting likenesses. Native of Newport Rhode Island. He died and was buried from the home of Robert Mackay Esqr. Death May 7th. Burial May 8th 1807. Remarks. Some of his productions are said to have gained applause from the celebrated West of London.

The artist's brother-in-law, John G. Whitehorne, visited Malbone during his last illness. In a letter written May 26th, immediately after his return to Newport from Savannah, he thanked Robert Mackay for his "fatherly" care of

\* The miniatures of Devotion, a Scotch Lady, and the Birth of Shakespeare, however, remained in the family and have been identified.

Sacred to the Memory of  
**MR. EDWARD G. MALBONE**  
the celebrated Painter.

Son of the late Gen. John Malbone of New York.  
He was cut off in the Meridian of his Life and Reputation  
while travelling for the benefit of his health.

Seldom do the records of mortality boast the name of a young  
man more preeminently excellent.

His death has deprived his country of an ornament which  
it may not replace, and left a blank in the catalogue of  
American Geniuses which nothing has a tendency to supply.

He closed his valuable life May 7, 1807.

from 20 years of his age.

RUBBING FROM MALBONE'S GRAVESTONE, SAVANNAH, GA.

the artist. "I say fatherly," he writes, "for it was his express words to me at your home." The letter follows:

Newport May 26—1807

Dear Mackay

Agreeable to my promise of writing you on my arrival here I now with pleasure imbrace the first vacant hour to fulfill that promise. I arrived here yesterday from N. York, after a pleasant passage of 21 hours—very different from the one to N. York.—at 12 OClock the morning I left you the favorable wind ceased and we were obliged to drop Anchor just within the light House & Immediately a reversed wind succeeded and detained the Brig four days. our situation during this time was truly unpleasant, we found the sandflies tedious in the extreem—the wind proved favorable on the fifth day & in 7 days we Arrived at N. York.—

to give you an Idea of my reception with my Family is Impossible—I can only say that distress was never more deeply felt by human beings than by my Deceased Brother's Sisters, particularly Mrs. Whitehorne who is really a picture of despair. . . . their thanks are unbounded for your unremitted attentions and Fatherly kindness to their Dear lost Brother. I say Fatherly for it was his express words to me at your House. I hope this will reach you before your departure for England—and I expect a line in return, my respects to Mr. Mein & remember us all affectionately to Mrs. Mackay when you see her. May every blessing attend you

is the sincere wish of your friend

JOHN G. WHITEHORNE.

P. S. Just as I had closed this I read your letter to Harriet, written on the 7 inst, the purport shall forbear disclosing to her for the present. I wish you would sound Dr. Kollock again about his bill.

The artist was buried in the Colonial Cemetery, Savannah. The stone marking his grave, shipped from Newport in 1812, bears the following inscription:

Sacred to the Memory of  
Mr. EDWARD G. MALBONE,  
the celebrated Painter.

Son of the late Gen. John Malbone of Newport, R. I.  
He was cut off in the Meridian of his Life and Reputation  
while travelling for the benefit of his health.  
Seldom do the records of mortality boast the name of a victim  
more preeminently excellent:

His death has deprived his country of an ornament which  
ages may not replace, and left a blank in the catalogue of  
American Genius which nothing has a tendency to supply.

He closed his valuable life May 7, 1807,  
in the 29 year of his age.





MALBONE'S GRAVE, COLONIAL CEMETERY, SAVANNAH, GA.

Obituary notices appeared in several newspapers. One, in the *New York Commercial Advertiser*, May 29, 1807, is reprinted in William Kelby's *Notes on American Artists* (The New-York Historical Society, 1922, p. 57). Others appeared in *The Newport Mercury*, May 30, 1807, and the *Providence Gazette*, June 6, 1807.

Before the publication of any of these notices, the *Charleston Times*, May 27, 1807, printed the first tribute to Malbone as a man and as an artist which, although unsigned, was written by his associate and friend, Charles Fraser. The text reads:

#### EDWARD G. MALBONE

There are several events which, from the importance of their nature, and the particular constitution of the human mind, can never lose their claim to its deepest interest. The impressions they produce, are not weakened by the frequency of their recurrence—although they come unsolicited, their influence is felt with undiminished strength. Such is the premature fate of men of talents—a subject that has ever filled the breast with solemn and

affecting sympathies; sympathies which will attend it as long as man feels, and is mortal.

The death of Edward G. Malbone which suggested these reflections, will prove their truth to all the admirers of merit. It has deprived his country of an ornament which ages may not replace. It has left a blank in the catalogue of American genius which nothing has a tendency to supply.—His talents as a painter, have rendered him celebrated in his own country, and admired abroad. They secured to him that liberal patronage in America, which his professional associates have been compelled to seek in European cities.

It has long been a subject of regret, that the names of West and Copley are all we can boast of these eminent men, while their works are destined to grace the palaces of princes, and to add to the splendor of foreign capitals.—Prevailing causes have excluded the possibility of fostering genius in this country. Wealth is the pillow upon which the nursling must be reared.—Wealth alone can require the labors of the artist. But these causes are gradually yielding to the influence of taste, and the advancement of our national prosperity. Hence we have been able to keep in his native land, an artist who would every where have been received with applause, and encouraged with liberality.

Mr. Malbone was a native of Newport, R.I. He discovered a propensity for painting at an early period of life, which strengthening with his other affections, became at length so predominant that he neglected every other amusement for its indulgence. When a boy, it was his delight to be wherever he could gain any insight into his favorable pursuit. He frequented the Theatre, to contemplate the illusions of scenery; and by the regularity of his attentions behind the scenes, in the forenoon, attracted the notice of the painter, who discovering unusual genius in his young acquaintance, permitted him occasionally to assist him with the brush, and at length permitted him to paint an entire scene. The reward of young Malbone, was a general ticket of admission, which the more acceptable, as it gave him an opportunity of hearing in secret the commendations of his work. While he thus amused himself at the Theatre, he filled up his little intervals at home, with drawing heads; and at length with attempting likenesses. Whether or no he was more pleased with his improvement in the latter occupation, he soon devoted himself solely to it. His rapid progress convinced him that he possessed talents, and gave alacrity to his endeavors. Prospects of fame began to open upon his mind, and that propensity which hitherto had been nourished by the mere force of nature, derived additional vigour from the hopes which reputation and wealth inspired. He began now to be known and patronized as a miniature painter. He visited the principal northern cities, and resided successively in New York, Philadelphia, and Boston. In the winter of 1800 [*actually in February 1801*], he came to Charleston, where his talents, and the peculiar amenity of his manner, enhanced the attentions

which he received from the hospitality of its inhabitants. Although he delighted in conversation, the pleasures of the table never led him to neglect the more congenial occupations of his painting room. It was his regular habit to begin study before breakfast, and to continue occupied the greater part of the day. So great an economist was he of time, that he even contrived a method of painting by candle light, by the means of glasses which condensed the rays, and threw them upon the ivory. But this was merely an experiment, which did not answer as he wished; it serves, however, to shew the ardour of his mind in the pursuit of its favourite object. This ardour after excellence, induced sedentary habits, which although they sensibly affected his health, he could not discontinue. In May 1801 he sailed from Charleston for London, where he resided some months, absorbed in admiration of the painting of celebrated masters. With a mind improved by study and observation and animated by the enthusiasm of genius, he visited the different galleries of living painters, enlarging his ideas through the medium of their labors, and profiting by the contemplation of their works.—When in England, he was introduced to the acquaintance of the President of the Royal Academy; who, conceiving a high opinion of his talents, gave him free access to his study, and shewed him those marked and friendly attentions, which were more flattering than empty praises, to the mind of this young countryman. He even encouraged him to remain in England, assuring him that he had nothing to fear from professional competition—but he preferred his own country, and returned to Charleston in the winter of 1801, where his improvement, in the short period of his absence, was very manifest. After this, he continued his pursuits in different parts of the continent, always finding employment.

Although by nature he had a strong constitution, it became of late so sensibly impaired by confinement and application, that he was compelled last summer, by the solicitation of his friends, to relinquish his pencil, and indulge in exercise; but his frame had become too weak, and he felt every symptom of an approaching consumption. His physicians recommended him to try a change of climate, and in the beginning of the winter he took passage in a vessel for Jamaica, but the change not producing much benefit, he returned to the first port in the United States, which was Savannah, where he languished until the 7th of this month [May 1807], when death released him of his sufferings.

As we have followed Mr. Malbone through his professional walks, it may not be amiss to mention his private character, the prevailing features of which were amiableness and equanimity. He possessed a warm and generous heart, whose operations always discovered themselves in his actions and conversation.—The profits of his profession, which were very considerable, he shared with honorable liberality amongst his relations, to promote whose happiness was an object that always seemed to animate his exertions. Native



diffidence promoted his favorite views, for he was unconscious of his merit, when improvement was to be obtained.—Knowing that the painter's great secret is to learn to imitate nature, he disdained to make a mystery of his art; but was always ready to communicate without jealousy the result of his observation and experience. Although he was unable to devote much time to reading, yet he by no means neglected the improvement of his intellect, for it was his delight to procure a friend to read to him when painting. He had perused with taste and attention many of the most approved English authors, and with a mind naturally acute and discerning selected and retained what he read. [*His Account Book records six purchases of books at a total cost of \$118.50 and the inventory of his estate lists 169 books valued at \$105.94.*]

As MINIATURE was the department he chose, it limited those powers which would have been eminent even in historic painting; but it was a style peculiarly congenial to the benevolence of his feelings.—He imparted such life to the ivory, and produced always such striking resemblances, that they will never fail to perpetuate the tenderness of friendship, to divert the cares of absence, and to aid affection in dwelling on those features and that image, which death has forever wrested from it.

His style of painting was chaste and correct, his colouring clear and judiciously wrought, and his taste altogether derived from a just contemplation of nature.—In his female heads particularly, there was, when his subject permitted, an enchanting delicacy and beauty: we have never seen a pencil more happy in representing "the mild light of love," the "*Lumen purpureum Juvantæ*." For these excellencies he would not suffer even from a comparison with Guido or Albani.

The memory of such a man will long be preserved with respect, by those who knew him; his pencil, whose language is universal, will rescue his name from oblivion.

Twenty-seven years after Charles Fraser wrote this tribute, William Dunlap, at the beginning of his concluding paragraph on the life and work of the artist, declared: "The biography of Malbone appears like a studied panegyric. I can sincerely avow that I never heard ill of him; nor do I know of an action in his short life that was not praiseworthy."

From our study of Malbone we conclude that he was, first, a young man of fine character, a gentleman in every sense of the word. No one has ever hinted otherwise. Second, that in his line of portrait miniatures he was an artist par

excellence, untouched by fads and fashions, but profoundly responsive to natural beauty as he saw it. Third, that he was a level-headed businessman, whose ambition was to produce and sell as many fine miniatures as possible. His subjects were the substantial people along the Atlantic seaboard. From the beginning to the end of his short career he was advertised by his satisfied sitters. To find these three qualities combined in an artist is unusual.

Since Malbone's death his reputation as an artist has continued unabated—indeed in the critical esteem of successive generations has steadily increased. In New England Nathaniel Hawthorne and Oliver Wendell Holmes acknowledged his stature in their day. In Philadelphia “two charming Malbones” on exhibition at the Pennsylvania Academy of the Fine Arts were judged by a reviewer in the *American Art-Union Bulletin* of August 1849 to be “infinitely superior to anything we have produced in this department since his time. Besides the correctness of the forms and the modelling and the delicacy of touch which characterize his works, there is a shedding of a certain airy, poetic grace upon his subjects, which elevates them above the rank of ordinary portraits. . . .” In Charleston, South Carolina, according to its art historian, Anna Wells Rutledge, “Of all the painters who worked in the city between 1800 and 1812 Edward Greene Malbone achieved the greatest fame.” And the biographer of one of his New York contemporaries (Harold E. Dickson in his *John Wesley Jarvis*, 1949) sums up modern judgments of Malbone when he characterizes him as “an artist of exquisite taste and refinement” who “is by common agreement the most distinguished of American painters in miniature.”

## MALBONE'S ESTATE

THE INVENTORY of Malbone's estate\* gives some idea of the artist's interests and occupations aside from his work as a miniature painter—also of how well he was supplied with the materials which were needed to carry on his profession. We learn that he had a library of 169 volumes; that he owned a chess set; that he was equipped as a sportsman-hunter, owning a single-barrelled shotgun and two double-barrelled guns; and that he kept a top gig and harness as well as a saddle and bridle. We also learn from his possession of an oil-painting desk and tools and a roll of canvas that he was experimenting with oil painting. We learn, too, that he must have been a well-dressed young man, as his three trunks of wearing apparel were appraised at two hundred dollars; that he carried over six hundred dollars in cash around with him; and that his estate totaled \$3,755.96, about one half of which was invested in New York and Boston bank stock at a good rate of interest.

His personal estate (or as much of it as was then assembled) was first appraised on July 27, 1807, by Samuel King, artist, John Earl, Jr., and Sam Whitehorne, at \$3,451.38; it was later increased to the sum mentioned above. The appraisal was taken under the supervision of John G. Whitehorne, Malbone's brother-in-law, who was appointed administrator on July 7th by Jonathan Almy, Clerk of the Probate Court at Newport.

Among Malbone's artistic possessions were nine prints and four paintings. The prints are simply valued at \$2.27,

\* Probate Records, Newport, R.I., Vol. 4, pp. 410 (letter of administration) and 433 (inventory); Vol. 5, pp. 78 (account) and 79 (account of heirs with administrator). An official copy of these documents is at The New-York Historical Society.

but the paintings are listed as follows: "1 Painting Alter piece \$10. 1 ditto battle d° \$10. 1 d° representing the Hours \$50. 3 Canvas paintings 75 Cts. 1 Oil d° representing Dan'ea \$60." The "3 Canvas paintings" were probably canvases ready for painting rather than painted pictures. The four actual paintings were retained by the heirs, but the location of only one of them—"The Hours"—is known at present. It was inherited by Malbone's sister Henrietta (Mrs. John G. Whitehorne) who, in 1846, first offered it for sale, then withdrew the offer and put it up to be raffled for \$1,500. When about two-thirds of this amount had been raised through sale of the lottery tickets, her relatives took the remaining chances and won, so "The Hours" remained in the family until Henrietta's death in 1853. Her husband, knowing that his wife had wanted the painting to go to a public institution, offered it at \$1,200 to the Providence Athenaeum. The money was soon raised by subscription and so the painting was presented September 11, 1854, to the Providence Athenaeum, where it is still preserved in a safe, except when on view.

In 1819 the oil painting representing "Dan'ea" was advertised in the *Charleston Courier*: the first time as "for sale" . . . a beautiful PAINTING OF DANAE, by the late celebrated Edward G. Malbone, considered by connoisseurs a Production of first rate merit"; and a week later as to "be Raffled, as soon as a few more subscribers are obtained." Its final destination has not been learned. Someone in Charleston or in that vicinity may have it, without knowing that it is the work of Malbone.

Malbone's library, appraised at \$105.94, probably remained with his sister Henrietta who occupied the Malbone homestead in Newport and eventually purchased it from the other heirs; she lived there until 1832 when it was sold. His other possessions were also at the home place when the ap-

praisal was made on July 27, 1807. One of the double-barrelled shotguns, in a mahogany case, was appraised at seventy-five dollars; the other, in an oak case, at fifty dollars; and the single-barrelled shotgun, at only eight dollars. These guns, which he used during his yearly vacations at home, were probably stored there during his long absences. The "Top Gig and Harness \$175" and the "Saddle & Bridle \$9" would have been kept in the barn while Malbone was on his painting trips. Since the inventory contains no such mention of live stock as the 1795 listing of "1 Horse and Chaise £16/10" in his father's estate, Malbone, when he went on hunting trips or drove around the island for pleasure or for his health, as Henrietta mentioned in her letter of 1834 to Dunlap, must have borrowed or rented the horses.

Further study of the inventory sheds additional light on the artist's habits and personality. He owned "1 Chessboard & men \$1.50, 1 Snuff Box 25 Cts., 1 Gold Watch \$20, 1 Dressing Case \$1, 1 Travelling Trunk \$3, 1 Travelling Bag \$1, 3 Trunks \$2.50." These three trunks contained "Wearing Apparel" valued at \$200, the largest single item in the estate aside from cash and bank stock. By contrast, only about thirty-five dollars' worth of "Wearing apparel & Table Linen" was found in his father's estate in 1795, and the table linen probably accounted for a large part of the value. From this it should not be inferred that the artist was vain—rather that he understood the proprieties of dress required of any successful artist who associated with wealthy and influential clients. Nor should the presence of a snuff box, even an inexpensive one, come as a surprise, for in that day nearly everyone used snuff, more or less. Gilbert Stuart, the portrait painter, whose father had run a snuff mill not far from Newport, used it in unbelievable quantities. Malbone, however, may have carried snuff only for his clients' use.



That Malbone was a sensible investor is indicated by the fact that his eighteen shares of Manhattan Bank (appraised at \$50 a share) and his ten shares of Boston Bank (appraised at \$100 a share) paid annual dividends of seven and a half or eight percent.

These and other investments show that Malbone's income considerably exceeded his expenses. Even back in 1795, when he had been painting miniatures for only about a year, he was able to lend money to his father, who still owed him £7/4 when his estate was settled. Nor did Malbone's trip to England exhaust his surplus. A promissory note dated October 16, 1801, toward the end of his half-year abroad, records a loan of \$78.25 to his brother-in-law, John Knight. No interest was paid on this to the time of Malbone's death, when the principal, plus accrued interest due, amounted to \$111.08—the sum charged against Knight's share of the estate. That works out, for the seven years that the note ran, to annual interest at exactly six percent, but not compounded.

The inventory also gives an excellent idea of how well Malbone had equipped himself to continue his miniature painting for years to come. Apparently he had no premonition of approaching death. The \$167.40 worth of ivory, in eighteen papers, probably indicates eighteen different sizes with many pieces of ivory in each. This would have supplied him with ivory for perhaps three or more years, as each piece would mean a miniature. Sixty-three miniature glasses are listed at \$23.81; this also shows that Malbone expected to continue his work. What "4 Miniature paintings & frames \$4" could be is hard to imagine. Also listed are "1 Gold Locket \$3" and "1 picture frame 25 Cts." It is surprising that there were so few frames. Evidently Malbone left the choice of the frame to the sitter, who could suit his own taste and pocketbook by employing the local jeweler or



picture dealer to supply it. That he considered the frame to be the sitter's problem is also indicated by his practice of writing on the paper backing of the ivory the following: "This paper must not be taken off when the picture is set." This was a necessary instruction for an inexperienced framer, because every one of Malbone's miniatures, being in transparent watercolors on translucent ivory, required a backing reflector, usually of white paper. Thus, the light, penetrating the thin translucent ivory, is reflected back through the transparent colors producing the beautiful effect seen only in an ivory miniature.

In those days an artist could not buy his colors all prepared as we do today but had to prepare them himself or have a young apprentice do it for him. The colors had to be ground exceedingly fine and some required more grinding than others. They were ground on a slab of hard stone or glass with a muller of the same material, for if either the slab or the muller were softer than the other it would be ground up with the colors. That Malbone was prepared to grind the colors which he needed is proven by the following items which are listed in the inventory: "2 Grinding Paint Glasses 25 Cts., 2 Agate Stones 12 Cts., 14 Bottles paints \$1. Sundry paints in papers \$1.25. 1 Box Paints & Tools \$14.11. 1 Mahogany Oil painting Desk and Tools \$12." This shows, too, that he was interested in oil as well as miniature painting. Just how he kept his miniature colors is not indicated unless the item "1 Set of paint Cups 50 Cts" refers to the "Painting Case of Ivory" containing eighteen small ivory dishes for watercolors which is in the M. and M. Karolik Collection at the Museum of Fine Arts, Boston. That this cylindrical case of ivory, five and one-eighth inches long, belonged to Malbone is established by the monogram "EGM" engraved on the threaded cap. From its resemblance to Malbone's own autographs it is probable that the



MALBONE'S "PAINTING CASE OF IVORY"

*M. & M. Karolik Collection, Museum of Fine Arts, Boston*

monogram was designed by the artist himself. After the watercolor pigments were ground they would be mixed with a medium such as gum arabic to which a small amount of glycerine had been added to prevent it from becoming so dry as to flake or peel. In each one of the eighteen ivory dishes would be placed a separate color; these dishes would be arranged on his painting table and a little water on a brush would dissolve the color as needed, and when his sitting was over the dishes, still containing the colors, would be put back in their dust-proof ivory case, ready for instant use. Of course only a very small amount of each watercolor was needed.

By comparison, oil painting required relatively large amounts of colors, and these were ground with drying oils, like linseed, poppy, or walnut oil, which, instead of evaporating like water, absorb oxygen from the air, the rate of absorption varying according to the pigment with which it is ground and the amount of dryer used. Besides the oil-painting desk, the following items also suggest that Malbone seriously considered offering his services as a painter of life-size portraits: "1 Roll Canvas \$1.25. 6 Mahogany Pallets 50 Cts. and 1 Mahogany Esel \$1." Of his few known

oil paintings two were self-portraits and one was of his brother-in-law Captain Benjamin Rathbone; the only one of his oil portraits that might be considered an order is the unfinished one of Lydia Allen. (His large portrait of John G. Whitehorne is in pastel.) As far as we know, however, Malbone never offered his services as a painter of life-size portraits.

In Malbone's time artists' paint brushes were called pencils. The item listed in the inventory as "1 paper pencils \$1.50" shows that he had quite a supply of brushes, for a dollar-and-a-half's worth of used paint brushes would indicate a great many. I can't imagine anything bringing less than used paint brushes. He had two mahogany painting desks valued at \$6.00 and \$4.00, and one mahogany writing desk valued at \$3.00. Appraised values are always very low, as the goods are second-hand, but the fact that a writing desk, which would certainly be in greater demand with the general public than would painting desks, was valued at less, would indicate that the latter were excellent pieces of furniture.

Among other material listed are: a microscope—a very important and necessary article for a miniature painter; a reducing glass through which the sitter could be seen in a small size corresponding to that of the miniature which was being painted (see Miss Quincy's letter of 1879 describing her visit to Malbone's Boston studio in 1805); also a lay figure on which clothes could be arranged so that the sitter would then only have to pose for the head. This lay figure (presumably the one purchased for Malbone by James Lee in Savannah and received by the artist in New York on June 20, 1802) was sold to "Mr Gimbred" but he defaulted on the payments to the amount of \$10. This was probably the M.[onsieur Thomas] Gimbrede who opened a drawing academy in Newport on November 23, 1807, engraved

Malbone's self-portrait for the *Analectic Magazine* in 1815, and was appointed art instructor at West Point in 1819, which position he held until his death in 1832. Then there were "1 Large Box Plaster Paris Figures \$8," which may indicate that Malbone harbored a plan to accept students, and such miscellaneous articles as mirrors, a palette and palette knives, a box of tools, a box of India ink, a tin box, and a pine box.

The inventory of the actual personal possessions of Malbone has proved an important document in reconstructing his character, showing that Malbone was successful as an artist, that his investments were conservative, that his taste was for quality, and that he was a man of foresight, being well equipped to carry on for a long time to come, not only in the painting of miniatures but also in the field of oil painting and perhaps teaching. Except for his health, he had every reason to expect a successful and happy future.

## VI

### MALBONE'S ACCOUNT BOOK

THE ACCOUNT BOOK which Edward Greene Malbone began at Charleston, South Carolina, in December 1801, and continued up to December 1806 at Port Antonio, Jamaica, is the most important and enlightening manuscript relating to this famous miniature painter. It makes possible a fairly accurate picture of his activities during those last five years of his life. It gives lists of his sitters and others with whom he had business relations; the amounts of money he received; his expenses for travel, freight, food and lodging, clothes, amusements, theater, fishing and hunting parties, guns, powder and shot, wine, lottery tickets, carriage hire, presents for members of his family, furniture, firewood, books, and artists' supplies—pencils (brushes), ivory, a lay figure, picture frames, and so forth. It mentions those to whom he lent money and lists a number of other expenses which need explanation. In short, it is a highly revealing document. The author is grateful to Mr. John Davis Hatch, Director of the Norfolk Museum, Norfolk, Virginia, the present owner of the manuscript, for making it available to him for study and for reproduction in facsimile in the present work.

The most valuable portions of the Account Book are, of course, its lists of Malbone's sitters. No fewer than 340 of the 470 presently known paintings catalogued by the author are recorded in the Account Book and 233 of these, still unlocated or unidentified, are known solely by virtue of their listings therein. The other 107 miniatures listed in the Account Book *have* been located and identified.

Despite this impressive contribution, it must be empha-



sized that the Account Book listings represent nowhere near the total output of the artist. Judging from the comparatively few periods for which he left a seemingly accurate record both of the number of pictures painted and of the working months devoted to their execution, we can approximate an overall production-rate for the dozen years of his professional life. He began his career in 1794-1795 painting an average of six portraits per working month; almost doubled this rate of production during his middle years at Charleston; then, as his decline set in, slowed down to about half of his original output per month. It would appear, therefore, that overall he maintained an average output (sometimes more, sometimes less) of about six pictures for every month actively devoted to his art. Extending from September 1794 to October 1806, his professional career embraced twelve full years—actually 145 calendar months, but not all of these were spent at his painting desk. We must subtract twelve months for vacations at his home in Newport, six for the trip to England and back, three for travel between cities and four for incapacitating sickness, leaving him only 120 productive months. Thus, at a rough average of six pictures per working month, he must have produced all told about 720 paintings.

We can check this estimate another way. Having located and catalogued 120 paintings by Malbone for which he made no entry in the Account Book, we can compute algebraically that he must have painted some 261 others of which no record has been found, as follows: Of the miniatures listed in the Account Book slightly more than two out of every three remain unlocated. It is reasonable to suppose that approximately the same ratio of located to unlocated paintings prevails among those which Malbone did not record. We thereby arrive at the following equation: 107 (Account Book portraits which have been located) is to 233

(Account Book portraits which remain unlocated) as 120 (located pictures not listed in the Account Book) is to X (number of unlocated portraits not listed in the Account Book). Working this out, we find:  $\frac{107}{233} = \frac{120}{X}$ ;  $107 X = 27960$ ; or  $X = 261$ , the approximate number of unlocated portraits not listed in the Account Book. This again brings the computed total number of Malbone's works—located and unlocated, recorded and not recorded—to 721, a surprisingly close confirmation of the previous estimate of 720. Of this number hardly a third (227) have been located up to the time of this writing and less than one half (340) are listed in the Account Book.\*

The reason for this incompleteness of the Account Book, beyond the fact that Malbone's professional career had run half its course before he began the book, may lie in the rather haphazard fashion in which he made his entries. Most probably he kept separate memoranda of all his portraits with the intention (not consistently carried out) of listing them later by date and place in a single ledger. We know he did this for the thirty-one miniatures which he painted during the first five months he was in Providence in 1794-1795, for the twelve painted in New York in December-January 1800-1801, and for the thirty-one which were completed in Charleston in February, March, and April 1801, just before he sailed for London and about eight months before the Account Book was opened in December 1801. Then, too, the fact that later lists were sometimes jotted down in the book out of their proper chronological order supports the belief that they also were taken from separate memoranda. It has required considerable study

\* The foregoing statistics and the calculation based on them of the number of unrecorded portraits by Malbone which remain unlocated and uncatalogued herein are the responsibility of the editor—not of the author, whose untimely death made it impossible to submit them for his approval. The editor must also assume responsibility for all other statements in this book based upon these paragraphs.—CHARLES E. BAKER.

to unscramble them and determine their right order and meaning.

Nevertheless, the Account Book is the most important single source of information about the artist's paintings. Besides doubling the number of his otherwise-known works, it also shows by periods, varying from a week's to several months' duration, the approximate dates of their production and (except for those listed as "Engaged for October" [1806? or 1804?] and a few others) the places where they were painted. The exact date of beginning and finishing each picture is not given. The phonetic spelling of many surnames, particularly of his French clients in Charleston, and the usual lack of given names, makes certain identification of them difficult—at times impossible. Despite these and other deficiencies, the Account Book has proved of inestimable value.

Physically, the Account Book measures seven inches high, four and one-half inches wide, and half an inch thick, is leather-covered, rather flexible, and trimmed like a notebook. It contains eighty pages (not counting the cover-backings), half of them a fine grade of writing paper and the other half a gray mat paper of good quality. The leaves of white and gray paper alternate, so that each writing page faces a gray page of mat. Each of the white pages is vertically ruled into five columns for bookkeeping. The interleaved gray mat pages, except for some meaningless jottings on a couple of them, are completely blank, as are four of the white pages. This leaves thirty-six pages devoted to Malbone's accounts. Sixteen of these list the artist's expenses; eighteen of them list the pictures painted or commissioned; and two pages carry only memoranda of other kinds. Then there are the two inside cover-backings, the front one inscribed *Edw<sup>d</sup>. G. Malbone/Charleston S. C./1801*, the back one bearing two sketches of heads and some jottings.

Of the 340 picture-listings, 31 represent the miniatures he

recorded in 1794-1795 at Providence and the remainder represent pictures painted from November [?] 1800 through October 1806 in a half-dozen seaboard cities: Newport, 12; Philadelphia, 13; Providence, 40; Boston, 63; New York, 77; and Charleston, 135; but it is known that he painted many others which are not registered in the Account Book and some which were painted in places other than the cities here mentioned.

Malbone's figures for Charleston during the five-month period, December 1801 to May 1802, indicate 58 miniatures as definitely painted but only 51 as paid for. Nevertheless we know that the seven miniatures for which he failed to record a payment were actually painted. The point is significant because a total of 90 additional names are scattered through the Account Book without payments recorded in connection with them. In view of the seven known paintings for which he recorded no payment, the absence of such a record in these additional listings cannot be taken to rule out the possibility that some of them also stand for commissions executed. None of the ninety, however, is catalogued herein as among the works of Malbone; instead, they are separately listed at the end of this chapter as prospective sitters for whom there is no certainty of their having been painted. On the other hand, of the Account Book entries that *are* catalogued as representing miniatures painted, a few quite possibly are duplicate entries and others must surely be entries for replicas. It is evident, therefore, that the Account Book not only fails to list a goodly number of miniatures known to have been painted during the periods covered, but also includes many entries of uncertain meaning. The author harbors no delusion that his interpretations of these are invariably correct.

Now for a brief outline of the cost of being a travelling artist covering the cities between and including Boston and Charleston, a distance of eight hundred miles, with a return

annually to his Newport home. The total of his recorded expenses for five years was \$8,017 and a few cents, but this included bank deposits of \$900 and an investment of \$1,055 in ten shares of bank stock, leaving \$6,062 actual living expenses—a yearly average of about \$1,200 or \$100 a month. Of course, we cannot be certain that he recorded his expenses any more completely than he did his portraits. Nevertheless, they are significant and may be roughly divided as follows:

|                                                                                                                                | 5-year<br>Totals | Yearly<br>Average |
|--------------------------------------------------------------------------------------------------------------------------------|------------------|-------------------|
| Room and board (\$14 to \$16 weekly) . . . . .                                                                                 | \$4,000.00       | \$800.00          |
| Wine . . . . .                                                                                                                 | 49.74            | 10.00             |
| Clothes . . . . .                                                                                                              | 850.00           | 170.00            |
| Washing . . . . .                                                                                                              | 97.53            | 20.00             |
| Travel (cost often not mentioned) . . . . .                                                                                    | 246.00           | 50.00             |
| Hunting and fishing parties . . . . .                                                                                          | 289.00           | 58.00             |
| Theater . . . . .                                                                                                              | 61.00            | 12.00             |
| Lottery tickets (three) . . . . .                                                                                              | 24.00            | 5.00              |
| Horse and carriage hire, etc. . . . .                                                                                          | 92.00            | 18.00             |
| Furniture . . . . .                                                                                                            | 71.50            | 14.00             |
| Firewood and coal . . . . .                                                                                                    | 115.00           | 23.00             |
| Books (including \$6 subscription to <i>Port Folio</i> ) . .                                                                   | 124.50           | 25.00             |
| Ivory (eleven purchases) . . . . .                                                                                             | 203.50           | 41.00             |
| Frames (from \$2.50 to \$14.00 each) }<br>Settings (from \$17.00 to \$22.50 each) }<br>Miniature glasses (several purchases) } | 204.00           | 41.00             |
| Lay figure (single purchase) . . . . .                                                                                         | 100.00           |                   |
| Dress for lay figure (single purchase) . . . . .                                                                               | 8.00             |                   |
| Picture purchased from Jeremiah Paul (single purchase) . . . . .                                                               | 12.00            |                   |
| Pictures purchased at Longworth's (single purchase) . . . . .                                                                  | 18.50            |                   |
| Money loaned (four-fifths of it to relatives) of which less than half is marked paid . . . . .                                 | 436.75           | 87.00             |

The following expenditures recorded in Malbone's Account Book during the five-year period, December 1801 to June 1806, give some idea of Malbone's thoughtfulness to his family:



|                                       |         |                                            |             |
|---------------------------------------|---------|--------------------------------------------|-------------|
| Sent to Newport.....                  | \$20.00 | <i>Loans to brother, sisters and their</i> |             |
| A [ <i>? illegible</i> ] for Harriot. | 12.00   | <i>husbands</i>                            |             |
| A picture for Mary.....               | 1.50    |                                            |             |
| A piece of linnen.....                | 29.00   | Mr. Whitehorne .....                       | \$ 90.00 pd |
| Cambrick .....                        | 15.00   | Henry .....                                | 20.00 pd    |
| Hats for Mary and Harriot.            | 11.00   | Henry .....                                | 50.00       |
| Segars sent to John W.....            | 5.00    | Mrs. John Whitehorne.                      | 100.00      |
| Articles to carry to Sally...         | 50.00   | John .....                                 | 10.00       |
| A piece of linnen.....                | 40.77   | Mr. Brinley .....                          | 20.00 pd    |
| House paper for Mary.....             | 7.50    | Mary .....                                 | 50.00 pd    |
| Plush for Harriot & Mary.             | 6.25    | Mr. Whitehorne .....                       | 20.00       |
| A piece of fine linnen.....           | 48.00   | Mrs. Rathbone .....                        | 8.00        |
| Expense of Shopping with              |         |                                            |             |
| sisters .....                         | 30.00   | [ <i>Total.....</i>                        | \$368.00]   |

The entire Account Book (excepting blank pages) is reproduced in facsimile herein (pages 83-122) so that the reader may, if he likes, have the benefit of his own judgment regarding the author's interpretation of its contents.

As before stated, the Account Book contains 90 entries of names in columns devoted to patrons, but without any indication, such as a notation of payment, that they were ever painted. Some of these names have actually been lined out, as if representing prospective sitters who, for some reason, were never painted. Nevertheless, the possibility remains that some or many of these names may represent miniatures actually produced. None has been included in the present catalogue of Malbone's works but (in view of our calculation that Malbone must have painted some 261 pictures of which we could find no trace) all are listed here for future reference. They are arranged alphabetically by surname, with the place and year of entry, and such other information as the Account Book or other sources have revealed. In each case the place of entry in the Account Book is indicated by two numbers separated by a dash, the first referring to the Account Book page as numbered on the facsimile herein, the second referring to the entry-line on that page as counted from the top down.

PATRON LISTINGS WHICH MAY OR MAY NOT  
REPRESENT ACTUAL PAINTINGS

1. AMORY, MRS. R. AND FAMILY. Dec. 1804-[Jan.?] 1805, Boston. 19-24.
2. ARDEN or ANDEN, MISS. Listed at Newport, July 1804, "to be painted immediately on my arrival in New York." 15-28.
3. ASH, MR. "2 a lady & Gentle[man]." 1802, Charleston. 36-10.
4. B???, MISS. "the races," 1802, Charleston. 36-16.
5. BA????, MRS. 1802, Charleston. 36-15.
6. BAINS, MR. [Crossed out.] 1802, Charleston. 34-16.
7. BALL, MRS. 1802, Charleston. 35-17.
8. BARCLAY'S FRIEND, MR. [Crossed out.] 1801-1802, Charleston. 33-19.
9. BARRY, MRS. [Crossed out.] 1801-1802, Charleston. 33-20.
10. BLACKLOCK, MISS. 1802, Charleston. 35-10.
11. BOURN, JUDGE, of "Bristol," R.I. Newport, 1804. 17-4.
12. BOWMAN, MR. 1801, Charleston. 36-9.
13. BRADBURY, MR. 1805, Boston. 21-13.
14. BRADLEE, DR. 1806, Charleston. 23-8.
15. BRASHER, ALDERMAN [PHILIP]. "Engaged for October," 1804 (?), New York. 25-9.
16. BRISBAN, MRS. 1801-1802, Charleston. 33-22.
17. CALHOUN, MRS. 1802, Charleston. 35-18. [A miniature of Mrs. Calhoun is mentioned in Dunlap and in Bolton as having been painted in 1803-1804, and their source is a statement by the artist's sister, Mrs. Whitehorne, who may have based it on this Acct. Bk. listing.]
18. CHAPMAN, DR. 1804, Philadelphia. 15-17.
19. CHESNUT, COL. 1802, Charleston. 36-6. [A miniature of Col. Chesnut is mentioned in Dunlap and Bolton as having been painted in 1803-1804; their source is a statement by the artist's sister, Mrs. Whitehorne, who may have based it on this Acct. Bk. listing.]
20. CLAUDINS, MR. [Crossed out.] 1805, Boston. 21-25.
21. COLEMAN, MR. Listed at Newport, July 1804, "to be painted immediately on my arrival in New York." 15-26.
22. COLEMAN, "Engaged for October," [1804 (?), New York.] 25-3.
23. CRAMLE, MR. 1804-1805, Boston. 19-15.
24. CRAMLE, MR. 1804, Boston. 17-8 (upper right).
25. CRUGER, MRS. 1802, Charleston. 34-7. [Two miniatures indicated.]
26. CRUGER, MRS. [The second miniature mentioned above.] 1802, Charleston. 34-7.
27. CUMSLOCK or COMSTOCK. Seems to be an agent who had gotten five orders "to be painted immediately on my arrival in New York." 1804, Newport. 15-30.

28. DART, MRS. 1802, Charleston. 36-17.
29. DASTASS, MRS. [Crossed out.] 1802, Charleston. 34-5.
30. DERBY, MRS. October-November 1804, Boston. 17-26. [See 17-14 for miniature of Mrs. John Derby which *was* painted.]
31. DOYL, MRS. October-November 1804, Boston. 17-17 and 17-3 (upper right).
32. DRAYTON, DR. 1802, Charleston. 35-4. [A miniature of Dr. Drayton is mentioned in Dunlap and in Bolton as having been painted in 1803-1804; their source is a statement by the artist's sister, Mrs. Whitehorne, who may have based it on this Acct. Bk. listing.]
33. EVERINGHAM, MR. [Crossed out.] 1802, Charleston. 34-6.
34. FRY, MISS. July 1804, Newport. 15-24.
35. GARDNER. 1804-1805, Boston. 19-37.
36. GARDNER, MISS. [Crossed out.] 1804-1805, Boston. 19-12.
37. GARDNER, MRS. 1802, Charleston. 35-19.
38. GIBBS, MRS., "& daughters 3." [Crossed out.] 1802, Charleston. 35-15.
39. GRAVES, MISS. [Crossed out.] 1804, Boston. 17-12.
40. HACKLEY, R. T. Listed at Newport, July 1804, "to be painted immediately on my arrival in New York." 15-25.
41. HARRIS, "1." [Crossed out.] 1804-1805, Boston. 19-34.
42. HIGGINSON, MISS SUSAN. 1804-1805, Boston. 19-27.
43. HOLMES, MR. JOHN. 1802, Charleston. 35-11.
44. HOWIE, MR. [Crossed out.] 1802, Charleston. 35-6.
45. HOWLAND, MR. [Crossed out.] December 1803, New York. 13-10.
46. HUGEE [HUGER], MISS. [Crossed out.] "to be done 21 Feb<sup>y</sup>," 1802, Charleston. 34-11.
47. HUMPHREYS, "1." [Crossed out.] 1804-1805, Boston. 19-35.
48. HUMPRIES, COL. 1804, Boston. 17-13.
49. HUNT, DR. 1804-1805, Boston. 19-4.
50. HUNTER, MR. 1803, Providence. 13-5.
51. KING, MRS. RUFUS. Listed at Newport, July 1804, "to be painted immediately on my arrival in New York." 15-29.
52. LADSON, MISS SARAH. [Crossed out.] 1801-1802, Charleston. 33-16.
53. LARUE, MADAM. 1802, Charleston. 35-8.
54. LEE, CAPT. 1804-1805, Boston. 19-2.
55. LOWNDES, "1." [Crossed out.] 1804-1805, Boston. 19-32.
56. LUPTON, MR. W. "Engaged for October" [1804(?), New York.] 25-6.
57. McCOOM [MACOMB], MISS. May 1806, New York. 23-27.
58. McCOON [MACOMB], MR. 1803, New York. 11-6.
59. MAN, DR., "a portrait." 1804, Newport. 17-1.

60. MARTIN, MISS. 1803, New York. 11-3.
61. MIDDLETON, MRS. 1801-1802, Charleston. 33-10.
62. MOSES, MR. AND MRS. May 1806, New York. 23-28.
63. MOSES, MR. "Engaged for October" [1804(?), New York.] 25-8.
64. MOSES, MRS., "2." "Engaged for October" [1804(?), New York.] 25-1.
65. N—————??, MRS. [Crossed out.] 1804-1805, Boston. 19-31.
66. NAN, MR., "1." [Crossed out.] 1802, Charleston. 34-15.
67. OFFICER AT THE CUSTOM HOUSE, "2." 1802, Charleston. 36-12.
68. PERKINS' CHILDREN, MR., "4 in one piece." 1804-1805, Boston. 19-6.
69. PHILLIPS, MR. 1801-1802, Charleston. 33-18.
70. PLACIDE, MR. February-May 1806, Charleston. 23-9.
71. PREEBLE. 1804-1805, Boston. 19-38.
72. PREEBLE, MRS., " $\frac{3}{4}$  length." 1805, Boston. 21-10.
73. QUINCEY, MRS. October-November 1804, Boston. 17-6 (upper right).
74. RATCLIFF, MR. 1801-1802, Charleston. 33-9.
75. RUTLEDGE, MRS. F., "4 in one piece." [Crossed out.] 1802, Charleston. 35-2.
76. SCOLLAY, MRS. October-November 1804, Boston. 17-7 (upper right).
77. SELFRIDGE, MR. 1805, Boston. 21-21.
78. SKERVAN, MRS. 1801-1802, Charleston. 33-7.
79. STIVERSON, MR., "a copy." May 1806, New York. 23-26.
80. STOCK, MR. [with Mrs. Skervan]. 1801-1802, Charleston. 33-7.
81. SULLIVAN, MRS. October-November 1804, Boston. 17-5 (upper right).
82. THOMSON, MR. PAUL. [Crossed out.] 1802, Charleston. 35-1.
83. TORREY, MR. E. "Introduced by Mr. Tucker. To be painted in October." 1805, Boston. 21-20.
84. TRUMBLE [TRUMBULL], COL. [JOHN]. May 1806, New York. 23-20. [A miniature of Col. Trumbull is mentioned in Dunlap and in Bolton, but their source is a statement by the artist's sister, Mrs. Whitehorne, who probably based it on this Acct. Bk. listing. Malbone was sick at this time. He had ten orders on his list but apparently painted only five. He was in Newport on June 4, 1806. I wish I could report otherwise.]
85. TUCKERMAN, MRS. 1804-1805, Boston. 19-22.
86. TUCKERMAN, MRS. October-November 1804, Boston. 17-9 (upper right).

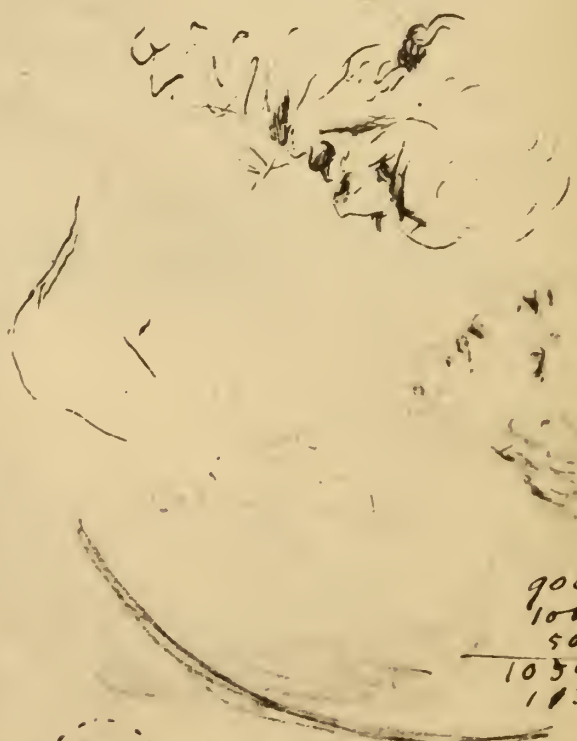
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87. TUDOR, MRS. 1804-1805, Boston. 19-5. On the same page is a second listing of simply "Tudor." 19-36.
88. VAUGHN, MISS. 1805, Boston. "7 p<sup>t</sup>. Ivory for Miss Vaughn." 21-7.
89. VANWYCK, MR. P. [(?) Pierre C., New York attorney]. "Engaged for October" [1804(?), New York.] 25-5.
90. WALES, MR. Listed at Newport, July 1804, "to be painted immediately on my arrival in New York." 15-27.



FACSIMILE OF  
MALBONE'S ACCOUNT BOOK

Rod



900 p. 2nd  
100 W. 3.  
50 7. 1/2  
1050  
103 black  
1000

caliber of  
a gun which  
is sent to England  
for

length of barrels  
3 feet 6 inches  
silver mounted

## INTRODUCTORY NOTE TO THE FACSIMILE

THIS FACSIMILE of Malbone's Account Book, in the same size as the original, reproduces all of the pages on which the artist made significant memoranda. Except for the facsimile of the inside of the back cover (opposite), the reproductions are arranged in the same sequence as the original pages and, for the purpose of citation, are assigned consecutive numbers in the captions: "Acct. Bk. 1" through "Acct. Bk. 36." This sequence, however, is not strictly chronological. Considerable study was necessary to determine the dates and places represented by the entries on some of the pages. The following table gives for each of the Account Book pages the place(s) and inclusive dates of entry, as nearly as these could be determined.

- |                                                                                                                 |                                                                                        |
|-----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
| 1: Charleston, Nov. 28, 1801–Jan. 26, 1802; Boston, Jan. 8, 1806.                                               | 19: Boston, Dec. 1804–Jan. 1805.                                                       |
| 2: Providence, 1794–1795.                                                                                       | 20: Boston, Jan.–June 7, 1805.                                                         |
| 3: Charleston, Dec. 10, 1801–Feb. 6, 1802.                                                                      | 21: Boston, Feb.–June 1805; and a list "to be painted in October" 1805.                |
| 4: Charleston, Dec. 1801–Jan. 1802.                                                                             | 22: Boston, July–Aug. 1805.                                                            |
| 5: Charleston, Jan.–May 1802.                                                                                   | 23: Boston, Jan. 1806; Charleston, Feb. 17–May 8, 1806; New York, May–June 1806.       |
| 6: Charleston, Feb.–Apr. 1802.                                                                                  | 24: Boston, Nov. 1805–Jan. 8, 1806.                                                    |
| 7: New York, Nov. 11, 1802–Jan. 31, 1803.                                                                       | 25: New York and Philadelphia, "Engaged for October [1804?]."                          |
| 8: New York, Feb.–Apr. 1803.                                                                                    | 26: Charleston, Feb. 17–May 8, 1806; Newport, June 4, 1806.                            |
| 9: New York, Dec. 1802–June 1803.                                                                               | 27: Savannah, April 6, 1807.                                                           |
| 10: New York, Mar.–July 1803.                                                                                   | 28: Newport, June 20, July 4, 1806; Port Antonia, Jamaica, Dec. 1806.                  |
| 11: New York, Apr.–July 1803; Newport, July 1803.                                                               | 29: Port Antonia, Jamaica, Dec. 1806.                                                  |
| 12: New York, Dec. 9, 1803–Mar. 18, 1804.                                                                       | 30: Undated memo of furniture, etc.                                                    |
| 13: Providence, Aug.–Nov. 1803; New York, Dec. 19, 1803–Jan. 1804.                                              | 31: New York, June–Aug. 1802; Newport, Sept.–Oct. 1802; New York, Nov. 1800–Feb. 1801. |
| 14: New York, Mar. 26–Apr. 24, 1804; Philadelphia, from Apr. 27, 1804.                                          | 32: Charleston, Feb.–Apr. 1801.                                                        |
| 15: New York, to Apr. 24, 1804, July 10, 1804; Philadelphia, Apr.–July 1804; Newport, July 19, 1804.            | 33: Charleston, Dec. 1801–May 1802.                                                    |
| 16: Philadelphia, June 16–July 5, 1804; New York, July 7, 1804; Newport, July 17, 1804; Boston, Sept. 24, 1804. | 34: Charleston, Dec. 1801–May 1802.                                                    |
| 17: Newport, Sept. 1804; Boston, Oct.–Nov. 1804.                                                                | 35: Charleston, Dec. 1801–May 1802.                                                    |
| 18: Boston, Oct.–Dec. 1804.                                                                                     | 36: Charleston, Dec. 1801–May 1802.                                                    |

Edw. & G. Malbone  
Charleston S.C.  
1801

Arrived in Charleston Nov. 12<sup>th</sup>

Rec'd of L. W. Lawrence 12

rec'd of L. W. Lawrence 12

lent d. 3 dollars at  
different times

December, took a room at Mr. Greeningham's

Changed my lodgings to 26 Jan. from Mr.

Budds to Mr. Greeningham's.

Expenditures

(1) Samuel Lawrence

Samuel Lawrence

|                            |     |
|----------------------------|-----|
| Mr. & Mary                 | 12  |
| three pictures of David    | 150 |
| three glasses              | 33  |
| two frames at 6 each       | 12  |
| one picture of Mr. Ballard | 50  |
| a frame & glass for d.     | 5   |
| two pictures of W. S.      | 100 |
| two glasses                | 2   |
| one frame                  | 5   |

paid & settled \$ 327

Jan 7<sup>th</sup> 1806

J. B. Barclay & Co.  
care of John Mayfield & Co.  
Philadelphia



Pictures painted  
in the years 1796  
to 1798 from original  
in the march follow?

|                  |   |
|------------------|---|
| Mr. John Bussell | 1 |
| Mr. Brown        | 1 |
| Mr. James Oliver | 1 |
| Mr. Ben. Munn    | 1 |
| Edw. Jones       | 1 |
| A. Rhodes        | 1 |
| J. Young         | 1 |
| S. Decker        | 1 |
| Sam. Charles     | 1 |
| S. Snow          | 1 |
| William Arnold   | 3 |
| Mr. Ruffale      | 1 |
| Copier           | 3 |
| John Gustin      | 1 |
| Mr. G.           | 1 |
| David Vinton     | 1 |
| Mr. Brown        | 1 |
| S. W. L. L.      | 1 |
| S. Dodge         | 1 |
| W. Budget        | 1 |
| Mr. Matthews     | 1 |
| Mr. L. Brown     | 1 |
| Mr. Lyndon       | 1 |
| Joseph Benson    | 1 |
| Price            | 3 |
| Two guineas      |   |
| each             |   |

## Expenses

|          |                                      | \$ | Cents  |
|----------|--------------------------------------|----|--------|
| Decem.   |                                      |    |        |
| 10       | paid Capt. Patterson                 | 45 |        |
|          | paid for a carpet &                  |    |        |
|          | furniture for my room                | 23 |        |
| 15       | <del>paid Mr. Thomas for</del>       |    |        |
|          | writing desk                         | 15 |        |
|          | paid for wood & sawing               | 5  | 50     |
|          | paid at the Custom house             | 30 |        |
|          | paid Capt. Patterson                 | 30 |        |
|          | and settled all accounts<br>with him |    |        |
|          | paid for a frame                     | 2  | 50     |
|          | paid for a frame                     | 2  | 25     |
| January  | paid Mr. Miller                      | 43 |        |
|          | for board                            | 61 |        |
|          | paid Mr. Miller                      |    |        |
| 12       | paid for wood & sawing               | 5  | 50     |
| 14       | paid for shoes                       | 3  |        |
|          | paid for a hat                       | 2  |        |
| 24       | for wine                             | 6  |        |
| February | paid Mr. Cunningham                  | 33 | 75     |
| 6        | paid for wood & sawing               | 5  |        |
|          |                                      |    | 817.50 |

Decem.<sup>r</sup> Income <sup>for 2 months</sup> or money rec.  
10 Rec.<sup>d</sup> of M<sup>r</sup> Sinkler 50<sup>u</sup> —

for two miniature settings

12 Rec.<sup>d</sup> of Major Hamilton  
for two fra<sup>m</sup>es — 16<sup>u</sup> —

Rec.<sup>d</sup> of M<sup>r</sup> Bowman  
for three fra<sup>m</sup>es — 15<sup>u</sup> —

Rec.<sup>d</sup> of M<sup>r</sup> Pirault  
for two fra<sup>m</sup>es — 13<sup>u</sup> —

Rec.<sup>d</sup> of M<sup>r</sup> Lawrence  
for painting miniature 50<sup>u</sup> —

Rec.<sup>d</sup> of Gen<sup>l</sup> Pinckney 75<sup>u</sup> —  
for miniature & setting

Rec.<sup>d</sup> of M<sup>r</sup> Fyale for 2 pict<sup>u</sup>res 100<sup>u</sup> —

Rec.<sup>d</sup> of M<sup>r</sup> Cochran for  
a picture & setting — 73

Rec.<sup>d</sup> of M<sup>r</sup> Jones for d<sup>o</sup> — 78

Rec.<sup>d</sup> of M<sup>r</sup> Thomas Pinckney 75<sup>u</sup>  
for d<sup>o</sup>

Rec.<sup>d</sup> of M<sup>r</sup> Sinkler for M<sup>r</sup> Richardson 78<sup>u</sup>

Rec.<sup>d</sup> of M<sup>r</sup> Clithero for d<sup>o</sup> 78<sup>u</sup>

Rec.<sup>d</sup> of M<sup>r</sup> Jones — 274 — 649

|                                             |         |       |
|---------------------------------------------|---------|-------|
| Expences                                    |         | 317.5 |
| P. for Books                                | 8       |       |
| P. Mr. Dodge & provisions                   | 7       |       |
| went by Capt. Earl                          | 105.    |       |
| Paid Jones the Taylor                       | 14.     |       |
| Paid d. <sup>r</sup>                        | 22      |       |
| Paid Inglesby the Taylor                    | 19. 71. |       |
| Paid for wood                               | 5.      |       |
| went Simpson & Davidson to which            | 85.     |       |
| was our land in their acct. del. to Simpson |         |       |
| Sent to Longville                           | 20      |       |
| P. for a Frame                              | 6       |       |
| P. for a gilt plate for d. <sup>r</sup>     | 6       |       |
| Paid for                                    |         |       |
| P. for brooker gloves                       | 12      |       |
| Wash. woman                                 | 25.     |       |
| Paid d. <sup>r</sup> & commission           | 20. 25. |       |
| P. Mr. Lee                                  | 20      |       |
| P. Capt. H.                                 | 15.     |       |
| P. for wine                                 | 7       |       |
| place in the hands of                       |         |       |
| W. James Lee of C. L. Eaton                 |         |       |
| to purchase a log figure for me             |         |       |
| in Savannah                                 | 100     |       |
| Paid W. C. Fraser                           | 14      |       |

one the log  
figure to figure  
1802





Arrived in New York - Novemb<sup>r</sup> 11<sup>th</sup>  
 Took rooms at 1753 Broadway 17<sup>th</sup> 2<sup>d</sup>

|                                    |       |
|------------------------------------|-------|
| Money expended                     |       |
| passage money from Richard         | 10    |
| for the picture frames             | 8     |
| to send to New York                | 28    |
| <del>to send to New York</del>     | 12    |
| a picture for Mary                 | 1 50  |
| a barrel of milk                   | 3 75  |
| Taylor's bill                      | 63    |
| pictures at Longworth's            | 16 80 |
| almanack & writing paper           | 2     |
| frames for two pictures            | 14    |
| pictures - Landscapes              | 8     |
| a table                            | 7     |
| wood & two bunches of furs         | 5     |
| beds                               | 10    |
| wine                               | 10    |
| Taylor's bill                      | 8     |
| a hat                              | 8     |
| wood                               | 6     |
| a dress for a boy figure           | 3     |
| Shoes                              | 8     |
| stockings & gloves                 | 7     |
| Washing                            | 6     |
| sent 70 dollars to Little Garrison | 10    |

Money to be sent at 1753 Broadway the last day of January

| Money expended                                      | No.                | ?       |
|-----------------------------------------------------|--------------------|---------|
| Boots — — — —                                       | 10                 |         |
| Books — — — —                                       | 30                 |         |
| Wood — — — —                                        | 5                  |         |
| Cherry brandy — —                                   | 4                  |         |
| Lottery ticket — —                                  | 7                  |         |
| <del>Don't list</del><br><del>paid Mr. Kinney</del> | paid Mr. Kinney*   | 79. 50. |
| <del>paid Mr. Marschall</del>                       | paid Mr. Marschall | 6.      |
| exchange of a gun                                   | 13.                |         |
| shooting apparatus                                  | 6                  |         |
| paid for a sitting at Bala                          | 22. 50.            | 100.    |
| washerwoman — — —                                   | 8.                 | —       |
| Balls — — — carriage hire                           | 2.                 | —       |
| Wood — — — —                                        | 5                  |         |
| carriage hire — — —                                 | 5                  |         |
| paid for a miniature sitting                        | 17.                |         |
| wine — — — —                                        | 3                  |         |

|          |                         |           |              |
|----------|-------------------------|-----------|--------------|
| New York | Mr. Laight              | \$2.50    |              |
|          | Mr. Keane               | p. 50     | Dec. 10      |
|          | Mr. Dennis              | p. 50     |              |
|          | Mr. Lupton              | p. 50     |              |
| del.     | Mr. Kiplanck            | not p. 52 | Paid June 15 |
| del.     | Mr. Arnold              | p. 2.100  |              |
|          | Mr. Haffer              | p. 50     |              |
|          | Mr. Miller              | p. 4.60   |              |
|          | Mr. Martin              | p. 50     |              |
|          | Capt. Pzard             | p. 50     |              |
|          | French Lady             | not p. 52 |              |
| del.     | Mr. Bleeker with things | 72        | p. 50        |
|          | Mr. Dunlop              | p. 50     |              |
| del.     | Capt. F. Ellison        | p. 50     | p. 50        |
| del.     | Miss Townsend           | p. 50     |              |
|          | Co. Fish                | p. 50     |              |
|          | Mr. Hamilton copy       | p. 40     |              |
|          | Mr. Bleeker             | p. 50     |              |
|          | Mr. McLean              | p. 50     |              |

| Money expended                               |  | \$            |                                    |
|----------------------------------------------|--|---------------|------------------------------------|
| Wood                                         |  | 3             | 50                                 |
| a piece of Linnen                            |  | 29            | --                                 |
| a lottery ticket                             |  | 11            |                                    |
| Handkerchiefs                                |  | 7             |                                    |
| Ivory                                        |  | 6             |                                    |
| March 16 Wood                                |  | 3             | 50                                 |
| March 23 lent M <sup>r</sup> Aubains         |  | 25            |                                    |
| April 15 lent M <sup>r</sup> Senter          |  | <del>12</del> | <sup>paid</sup> <del>to Bond</del> |
| boots                                        |  | 10            |                                    |
| Cambric                                      |  | 16            |                                    |
| Vest                                         |  | 4             |                                    |
| April 15 lent M <sup>r</sup> Senter          |  | <del>5</del>  | <sup>paid</sup> <del>to Bond</del> |
| May 29 Journey to Newport                    |  | 40            |                                    |
| May 28 Chairs                                |  | 20            |                                    |
| 2 Hats for Mary                              |  | 5             |                                    |
| Warriot.                                     |  | 11            |                                    |
| paid ship Marchant                           |  | 16            |                                    |
| Ivory                                        |  | 2             |                                    |
| Boots June 15                                |  | 10            |                                    |
| July 15 lent M <sup>r</sup> Nathaniel Senter |  |               |                                    |
| paid board and ten                           |  | 110           |                                    |

began to board at M<sup>r</sup> Senter's  
 Friday 27th of May

paid by M<sup>r</sup> Aubains  
 August 15



| Money rec'd and expenses paid |                                      |                |    |
|-------------------------------|--------------------------------------|----------------|----|
| New York                      | Col. Humphreys                       | p <sup>d</sup> | 50 |
|                               | Capt. W. Livingston                  | p <sup>d</sup> | 50 |
|                               | Miss Martin                          |                |    |
|                               | Miss B                               | p <sup>d</sup> | 50 |
|                               | W. Brown                             | p <sup>d</sup> | 50 |
|                               | M <sup>r</sup> . McGee               |                |    |
| June 1                        | Mr. Mary                             | p <sup>d</sup> | 50 |
| x                             | M <sup>r</sup> . Henry               | p <sup>d</sup> | 50 |
| x                             | <del>Mr. Brown</del>                 | p <sup>d</sup> | 50 |
| x                             | M <sup>r</sup> . Stevenson           | p <sup>d</sup> | 50 |
| x                             | Miss Simms intended for a present to |                |    |
| x                             | Miss Edwards                         | p <sup>d</sup> | 50 |
| -                             | Mr. Parkdale                         | p <sup>d</sup> | 50 |
| -                             | Miss McDonald                        | p <sup>d</sup> | 50 |
| -                             | Mr. Blake                            | p <sup>d</sup> | 50 |
| Newport                       | Doctor Waring                        | p <sup>d</sup> | 50 |



|                                      |                                                                                    |               |    |     |
|--------------------------------------|------------------------------------------------------------------------------------|---------------|----|-----|
| Sept. 29                             | Lent M. Whitehouse                                                                 | 8             |    |     |
|                                      | Paid and settled                                                                   | 90            |    |     |
| Arrived in New York                  | paid Mrs Hammill about                                                             | 100           |    |     |
| the 9 or 10 of December on           | Neglected to keep an account of expenses the last four months but suppose it about | 350           |    |     |
| Friday began to board at Mr. Hammill | Decem. 11 <sup>th</sup> —<br>Lent Henry                                            | <del>21</del> |    |     |
| Decem. 16                            | paid for Turkey                                                                    | 23            |    |     |
|                                      | paid for Books                                                                     | 25            |    |     |
|                                      | Shaver                                                                             | 2             |    |     |
|                                      | Religious                                                                          | 3             |    |     |
|                                      | a hat                                                                              | 5             |    |     |
|                                      | Segars sent to John W                                                              |               |    |     |
|                                      | candle service                                                                     | 2             |    |     |
|                                      | sentimental Journey                                                                | 3             |    |     |
|                                      | wood                                                                               | 3             |    |     |
|                                      | wood                                                                               | 3             |    |     |
| January 6                            | Lent M. Hammill                                                                    | 10            |    |     |
|                                      | paid Richards for 2 sellings                                                       | 36            |    |     |
| January 14                           | Lent M. Hammill                                                                    | 10            |    | 120 |
|                                      | for books                                                                          | 53            |    |     |
|                                      | wood                                                                               | 2             |    |     |
| January 20                           | paid M. Hammill                                                                    | 113           | 18 |     |
| settled with M. Hammill              | <del>wood</del>                                                                    |               |    |     |
| Feb. 6                               | Lent Henry                                                                         | 50            |    |     |
|                                      | his low bill                                                                       | 15            |    |     |
|                                      | Lent M. Hammill                                                                    | 7             | 75 |     |
|                                      | wood                                                                               | 4             |    |     |
|                                      | Remained of M. Hammill                                                             | 4             |    |     |
| March 18                             | Lent M. Hammill                                                                    | 10            |    | 320 |



|                                     |                                                            |    |     |
|-------------------------------------|------------------------------------------------------------|----|-----|
| March 26                            | paid W. <sup>ts</sup> Hammill for board                    | 90 |     |
| 1864                                | 100 dollars in a memorandum book<br>in my traveling trunk  |    |     |
|                                     | lent Mr. Hammill                                           | 4  | 50  |
|                                     | lent Mr. East 1/2 dollar to buy used 1 dollar for playmate | 2  | 50  |
| April 11                            | lent 20 half a dollar to go to the                         | 10 | 50  |
|                                     | My Green gold brooch                                       | 10 | 50  |
|                                     | Taylor's bill                                              | 9  | 50  |
|                                     | Subscribed for the Port Folio                              | 8  |     |
| April 21                            | pair of Suppers                                            | 2  |     |
|                                     | Shoemaker                                                  | 11 | 50  |
|                                     | Lottery ticket                                             | 8  |     |
|                                     | lent Mr. Hammill                                           | 41 | 67  |
| settled up<br>to the 26             | Journey to Philadelphia                                    | 14 |     |
| April 1864                          | Frederick's Hotel                                          | 3  |     |
| Saturday<br>April 23<br>or 28 or 29 | began to board with Mr. Dechaums                           |    |     |
|                                     | W. 6 dollar to work                                        |    |     |
|                                     | P. Taylor's bill                                           | 33 |     |
|                                     | P. for a hat                                               | 3  |     |
|                                     | Tray                                                       | 6  |     |
|                                     | P. Mr. Dechaums                                            | 48 | 25  |
|                                     | lent for Hammond & Collins' poems                          |    | 50  |
|                                     | for prints                                                 |    | 50  |
|                                     | P. Mr. Dechaums                                            | 34 |     |
|                                     | lent Mr. Wood the<br>main time painter                     | 2  |     |
|                                     | P. for a bottle to cut for<br>signature glass              | 3  |     |
|                                     | paid for cutting                                           | 10 |     |
|                                     | paid to Taylor                                             | 8  |     |
|                                     | P. for book painting                                       | 70 | 258 |

| Pictures painted and money recd             |               |                                    |              |
|---------------------------------------------|---------------|------------------------------------|--------------|
|                                             | Mr. Rodman    | 2 paid                             |              |
|                                             | Miss Rose     | pd                                 |              |
|                                             | Mr. Lyman     | pd 30                              |              |
|                                             | Miss Lewis    | del. 50                            |              |
|                                             | Mr. Prescott  | pd 36                              |              |
|                                             | Mr. Aubryneau | pd 68                              | with nothing |
|                                             | Miss Brasher  | pd 50                              | 248          |
| Philadelphia<br>April 1804                  | Mr. Mower     | pd 50                              |              |
|                                             | Miss Biddle   | pd 50                              |              |
|                                             | Miss Wilcock  | pd 50                              |              |
|                                             | Mr. Ingersoll | pd 50                              |              |
|                                             | Mr. Rieburg   | copies 2 50                        |              |
|                                             | Mr. Combs     | pd 50                              |              |
|                                             | Mr. Cowan     | pd 50                              |              |
|                                             | Mr. Paul      | copy pd 50                         |              |
|                                             | Miss Gentry   | pd                                 | 400          |
|                                             | Mr. Chapman   |                                    |              |
| New York<br>July 18                         | Mr. Peters    |                                    |              |
|                                             | Mr. Dickinson | pd 50                              |              |
| Newport<br>July 19                          | Miss Dallas   | pd 50                              |              |
|                                             | Mr. Shubert   | pd 50                              |              |
|                                             | Mr. L. Fodea  | pd 50                              |              |
|                                             | Mr. Wood      | pd 50                              |              |
| to be painted<br>immediately<br>on New York | R. S. Hackley | Washington street opposite the new | both         |
|                                             | W. Coleman    | at 100 Raffles King                |              |
|                                             | Ch. Wiley     | Camelot                            |              |
|                                             | Miss Anden    |                                    |              |



|              |                                                |                |    |
|--------------|------------------------------------------------|----------------|----|
| Philadelphia | paid W. J. Decharme                            | \$32           |    |
| June 16      | paid W. J. Decharme                            | <del>28</del>  |    |
|              | for W. J. Decharme                             | 24             |    |
|              | articles to carry to Sally                     | 40             | +  |
|              | washer woman                                   | 10             |    |
|              | carriage hire & journey                        | 25             |    |
|              | Taylors bill                                   | 13             | 50 |
|              | for W. J. Decharme                             | 6              | -  |
|              | Journey to New York                            | 12             |    |
| back baggage | paid W. J. Decharme                            | 4              | 50 |
| July 17      | paid present for setting                       | 18             |    |
|              | washer woman                                   | 2              |    |
|              | for a gun                                      | 19             |    |
|              | powder & shot                                  | 8              |    |
|              | paid W. J. Decharme for board &                | 15             | -  |
|              | passage to Newport                             | 10             | -  |
| Newport      | P. Clarke Rodman for quit rent                 | 7              | 64 |
| July 17      | for Ornaments                                  | 5              |    |
|              | for making Vest & mounting pants               | 3              | -  |
|              | for horse & chaise at different times          | 4              |    |
|              | lent W. J. Decharme                            | 100            | -  |
|              | bought a gun of W. J. Decharme for which I pay |                |    |
|              | two pictures at 50 each                        | <del>100</del> |    |
|              | washing                                        | 8              |    |
| Sept 24      | Journey to Boston                              | 10             |    |
|              | Gloves                                         | 1              | 25 |
|              | Irony                                          | 89             |    |
|              | Irony                                          | 23             |    |
|              | boots                                          | 10             |    |



| Pictures painted and money recd. |                              |       |     |
|----------------------------------|------------------------------|-------|-----|
| D <sup>r</sup> Man a portrait    |                              |       |     |
| Newport                          | Miss L. . . . . 2 sketches   |       | 1/2 |
|                                  | Miss F. . . . . 1 sketch     |       | 1/2 |
|                                  | Judge Bourne Bristol         |       | 1/2 |
| Boston                           | Mr. Temple . . . . . a copy  |       | 1/2 |
|                                  | Madam Bowdoin d <sup>r</sup> |       | 1/2 |
|                                  | Mr. Seary                    |       | 1/2 |
| x                                | Mr. Humphries                | 50    |     |
| x                                | Mr. Laporte                  | 60    |     |
|                                  | Mr. Lewis Ballard            | 50    |     |
| x                                | Mr. DeSears Junr             | 2 100 |     |
| Miss Jones                       |                              |       |     |
| Ed. Greenbriars                  |                              |       |     |
| 1804.                            | Mr. John Derby Salem         | 50    |     |
|                                  | Mr. John Derby               | 50    |     |
|                                  | Mr. Winslow                  | 50    |     |
|                                  | Mr. Doyle                    |       |     |
|                                  | Mr. Blake                    | 50    |     |
| x                                | Mr. Stocton                  | 50    |     |
|                                  | Mr. Root                     | 50    |     |
| x                                | Mr. Althorp                  | 50    |     |
|                                  | Mr. Coolidge                 | 50    |     |
|                                  | Mr. D <sup>r</sup>           |       |     |
|                                  | Mr. Olis                     | 50    |     |
|                                  | Mr. Bowdoin a copy           |       |     |
|                                  | Mr. Derby                    |       |     |
|                                  | Mr. Warren                   |       |     |
|                                  | Mr. Smith                    | 50    |     |

| Expences      |                                              | 93    |
|---------------|----------------------------------------------|-------|
| Octo.<br>1804 | Cloth for Coat, vest & breeches              | 24 —  |
|               | Tailors bill                                 | 9 —   |
|               | for Ivory set in wood                        | 1 50  |
|               | paid Mr. Ford for freight & storage of boxes | 2 —   |
|               | a hat                                        | 6 50  |
|               | bought a picture of Mr. Paul                 | 12 —  |
|               | paid for Ivory                               | 9 —   |
|               | Shoemakers bill                              | 10 —  |
|               | Taylor's d <sup>o</sup>                      | 10 —  |
|               | paid W. <sup>m</sup> Carter                  | 80 25 |
|               | paid for Coal                                | 12 —  |
| Novem.<br>9   | Shooting & fishing party                     | 6 —   |
|               | Washing                                      | 6 —   |
|               | paid Mr. Carter                              | 61 —  |
|               | Wood                                         | 5 —   |
|               | Wine                                         | 5 —   |
| Decem.<br>1   | a piece of Linnen                            | 40.77 |
|               | a pocket book                                | 3.50  |
|               | a stove                                      | 10 —  |
|               | a pipe for d <sup>o</sup>                    | 3 —   |
|               | Wood                                         | 9 —   |
|               | Mrs. Whitwell Dr. 2 dollars                  | 2 —   |
|               | paid me for changing a little                | 9 —   |
|               | Wood and sawing                              | 15 —  |
|               | paid for three miniature frames              | 15 —  |
|               | paid for glasses                             | 15 —  |

| Boston            |                                          | Pictures painted and money recd. |         |
|-------------------|------------------------------------------|----------------------------------|---------|
|                   | Miss Blake. Daughter of Mr. George Blake | 50                               |         |
|                   | Miss T. Lee                              |                                  |         |
|                   | Mr. John C. Brown                        | pd                               | 51 - 50 |
|                   | Dr. Vount                                |                                  |         |
| Michas 4          | Mrs. E. Tudor                            |                                  |         |
| 8 frames -        | Mrs. Perkins children                    |                                  |         |
| Mr. G. L. L.      | Mr. Richard Sullivan                     | pd                               | 56      |
| and frame         | Mr. S. S.                                | pd                               | 55      |
| 11th 1/2 frame    | Mr. Quinn                                | pd                               | 50      |
| 11th 1/2 frame    | Mr. Davis                                | pd                               | 50      |
| London 1          | Mr. Scollay                              | pd                               | 50      |
| Davis 1 1/2 frame | Miss Gardner                             |                                  |         |
| Harmon 2 1/2      | Received for a gun                       |                                  |         |
| Parkins 1 - 25    | Mr. Foyl Sr. for a fancy piece           | recd                             | 25      |
| 2 1/2             | Mr. Gramb                                |                                  |         |
| Harmon 1          | Genl. Hamilton a copy                    |                                  |         |
| Hampden 1         | Mr. Pierce                               | pd                               | 50      |
| Tutley 2          | Mr. H. Humphreys                         | pd                               | 55      |
| Tutor             | Mr. E. das                               | pd                               | 50      |
| Gardner           | Mr. Scollay                              | pd                               | 50      |
| Pottle            | Mr. G. S.                                | pd                               | 50      |
|                   | Mr. Tuckerman                            |                                  |         |
|                   | Mr. Whitwell                             | pd                               | 50      |
|                   | Mr. R. Amory & family                    |                                  |         |
|                   | Mr. Sanchez with the sitting             | pd                               | 69      |
|                   | Mr. G. Higginson                         |                                  |         |
|                   | Miss Susan Higginson                     |                                  |         |

| Expences            |                                     | \$  | 507  |
|---------------------|-------------------------------------|-----|------|
| January             | Sent to New York for Ivory          | 13  |      |
|                     | do for pencils                      | 5   |      |
|                     | do for a pearl setting              | 15  | 50   |
|                     | do expence of a party at water town | 10  | 60   |
|                     | Taylor's bill                       | 36  | 66   |
| Feb <sup>y</sup>    | do Mr. Whittwell                    | 100 | —    |
|                     | do Mr. Winslow for cloth for a coat | 14  |      |
|                     | do for making Shirts                | 13  | 50   |
|                     | a picture frame & glass             | 4   | 50   |
|                     | do for Ivory                        | 17  | 50   |
| March <sup>th</sup> | do for Cloth for a shooting dress   | 10  | 270  |
|                     | do for Silk stockings               | 5   | 507  |
|                     | do to George Whitcomb for Shirts    | 10  | 737  |
| April <sup>th</sup> | do Taylor's bill                    | 24  | 20   |
|                     | do Mr. Dages bill                   | 68  | 75   |
|                     | do for play tickets                 | 20  | —    |
| May                 | do Miss Whitcomb for boards         | 130 | —    |
|                     | do Mr. Carter                       | 40  | 50   |
|                     | paid frame maker                    | 18  | 50   |
|                     | paid Benson balance of a bill       | 6   |      |
|                     | do for a hat                        | 7   |      |
| June <sup>y</sup>   | do Cabinet maker                    | 5   |      |
|                     | do Washburn                         | 10  |      |
|                     |                                     |     | 1096 |



| Pictures painted & money rec.                                              |      |       |
|----------------------------------------------------------------------------|------|-------|
| Mr Perkins                                                                 | pd   | 25    |
| Mr Harris                                                                  | pd   | 50    |
| Mr Sears a copy                                                            |      |       |
| Mr Harris                                                                  | pd   | 50    |
| Mr Preble two                                                              | pd   | 100 m |
| a picture of a lady for Capt. Dink                                         | pd   | 50    |
| Mr Gardner <small>2 pictures with address list &amp; 2 no. cyphers</small> | pd   | 140   |
| Miss E. Mason - $\frac{3}{4}$ length                                       | paid | 100   |
| Miss Preble                                                                | paid | 50 m  |
| Mr L. - - - $\frac{3}{4}$ length                                           |      |       |
| Mr. Gillman                                                                | pd   | 50    |
| Mr. Poinsett                                                               | pd   | 50    |
| Mr. Bradburn                                                               |      |       |
| Mr. P. Apthland                                                            | pd   | 50    |
| Mr. Quincey                                                                | pd   | 50    |
| Mr. Cadman                                                                 | pd   | 50    |
| Mr. B. Winslow                                                             | pd   | 50    |
| Mr. Allen                                                                  | pd   | 50    |
| Miss Breck                                                                 | pd   | 50    |
| to be painted in October                                                   |      |       |
| Mr. E. Torrey - introduced by Mr. Tucker                                   |      |       |
| Mr. Selfridge                                                              |      |       |
| Mr. D. Sears                                                               | pd   | 50 m  |
| Mr. Sedgley                                                                | pd   | 50    |
| Mr. Bray                                                                   | pd   | 50    |
| Mr. Standish                                                               | pd   | 50    |
| Miss Wire                                                                  | pd   | 50    |
| Mr. Beck                                                                   | pd   | 50    |
| Mr. Walker                                                                 | pd   | 50    |
| Mr. Moses                                                                  | pd   | 70    |



|           |    |                                                        |                |
|-----------|----|--------------------------------------------------------|----------------|
|           | 25 | Expences                                               | \$ 109 6       |
| July 4    |    | paid a Hatter                                          | 2              |
| July 9    |    | paid                                                   | 20             |
| July 9    |    | recd of W <sup>m</sup> Dodge 2 settings 36             | paid August 13 |
|           |    | p <sup>y</sup> for Ferry                               | 8              |
| July 29   |    | p <sup>y</sup> Mrs Carter                              | 97 25          |
|           |    | p <sup>y</sup> Brooks the Taylor                       | 82 18          |
| August 13 |    | p <sup>y</sup> W. Morse                                | 32             |
|           |    | p <sup>y</sup> W. Dodge                                | 60             |
|           |    | deposited in the union bank                            | 900            |
|           |    | left in care of S. P. Davis                            |                |
|           |    | one trunk containing books &c                          |                |
|           |    | a picture of Dana and                                  |                |
|           |    | a pentagraph and a small box.                          |                |
|           |    | left with Mr. Bradbury a picture in oil colors painted |                |
|           |    | by W. Paul and some prints. continuation, a slope      |                |
|           |    | cottage, a semicircle, little Domestic Canadians,      |                |
|           |    | a chair cushion, a piece of black cloth, for a         |                |
|           |    | window blind, a standard for a screen and a black      |                |
|           |    | frame of W. Prebles picture                            |                |
| August 13 |    | paid Mary fifty dollars                                | 50             |
|           |    | paid the Taylor                                        | 15             |
|           |    | paid the man for washing                               | 10             |
|           |    | for a ball                                             | 1              |
|           |    | for wine                                               | 6              |
|           |    | for chair hire                                         | 0              |

Pictures, painted and money rec?

|                                                        |                                      |     |
|--------------------------------------------------------|--------------------------------------|-----|
| Mr. Lambert                                            | p <sup>d</sup>                       | 51  |
| W <sup>m</sup> Locking & children                      | p <sup>d</sup>                       | 109 |
| Mr. L. L.                                              | p <sup>d</sup>                       | 53  |
| Mr. Taylor                                             | p <sup>d</sup>                       | 50  |
| Charleston                                             |                                      |     |
| Mr. Waters                                             | p <sup>d</sup>                       | 50  |
| Mr. Meains                                             | p <sup>d</sup>                       | 50  |
| Mr. Nouble                                             | p <sup>d</sup>                       | 50  |
| Dr. Bradlee                                            |                                      |     |
| Mr. Placide                                            |                                      |     |
| Bishop Smith a copy p <sup>d</sup> with p <sup>d</sup> |                                      |     |
| Miss Dullis                                            |                                      |     |
| Mr. Northrop                                           | p <sup>d</sup>                       | 50  |
| Mr. Hanks                                              | p <sup>d</sup>                       | 50  |
| Mr. Mackey                                             | p <sup>d</sup>                       | 50  |
| Mr. Shieffelt                                          | p <sup>d</sup>                       | 57  |
| Miss. H. Sherman                                       | with att <sup>n</sup> p <sup>d</sup> | 75  |
| Miss Russell                                           | p <sup>d</sup>                       | 50  |
| Mr. Meigs                                              | p <sup>d</sup>                       | 52  |
| New York Co. Trumble                                   |                                      |     |
| Mr. Lupton & Coe Miss Lupton                           | p <sup>d</sup>                       | 50  |
| Mr. Bell                                               | p <sup>d</sup>                       | 50  |
| Miss. L. L.                                            | p <sup>d</sup>                       | 50  |
| Mr. L. L. Coon                                         | p <sup>d</sup>                       | 50  |
| Mr. L. L.                                              | p <sup>d</sup>                       | 50  |
| Mr. L. L. Coon a copy                                  |                                      |     |
| Mr. L. L. Coon                                         |                                      |     |
| Mr. L. L. Coon                                         |                                      |     |

|                       |                                                                                                                                        |      |     |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------|------|-----|
| Boston                | paid Tuckerman & Rogers for a gun                                                                                                      | 140  | —   |
| Novem <sup>r</sup>    | paid the taylor                                                                                                                        | 13   | .90 |
|                       | p <sup>d</sup> M <sup>r</sup> Houck for a waistcoat                                                                                    | 6    | —   |
|                       | p <sup>d</sup> the frame maker                                                                                                         | 4    | —   |
| Novem <sup>r</sup> 20 | p <sup>d</sup> for a hat                                                                                                               | 7    | —   |
|                       | p <sup>d</sup> servant                                                                                                                 | 4    | —   |
|                       | begants board of W Wheelwright                                                                                                         |      |     |
| Novem <sup>r</sup> 21 | 26 at dinner                                                                                                                           |      |     |
|                       | paid M <sup>r</sup> Carter                                                                                                             | 71   | .25 |
|                       | paid for wood                                                                                                                          | 7    | .3  |
|                       | p <sup>d</sup> for fire                                                                                                                | 7    | .3  |
| 24                    | p <sup>d</sup> for washing                                                                                                             | 7    | .3  |
|                       | p <sup>d</sup> for wood                                                                                                                | 6    | .3  |
|                       | p <sup>d</sup> for chop men                                                                                                            | 3    | .3  |
|                       | p <sup>d</sup> for pluck for Harriet & Mary                                                                                            | 6    | .25 |
|                       | gave the servant                                                                                                                       | 3    | —   |
|                       | p <sup>d</sup> for chop board                                                                                                          | 1    | .50 |
|                       | went to Greenwich to M <sup>r</sup> A                                                                                                  | 10   | —   |
|                       | paid Dyer & Cornish Taylor                                                                                                             | 74   | .57 |
|                       | p <sup>d</sup> for washing                                                                                                             | 28   | .98 |
|                       | went to Greenwich                                                                                                                      | 10   | —   |
|                       | p <sup>d</sup> shoemaker                                                                                                               | 2    | .50 |
| Jan <sup>y</sup> 17   | p <sup>d</sup> M <sup>r</sup> Wheelwright                                                                                              | 94   | .51 |
|                       | Jan <sup>y</sup> 18 purchased ten shares in the Boston Bank at 105 dollars each and p <sup>d</sup> the broker five doll <sup>r</sup> s | 1055 | —   |
|                       | p <sup>d</sup> for a traveling bag                                                                                                     | 7    | —   |
|                       | p <sup>d</sup> for Lenny                                                                                                               | 19   | —   |
|                       | p <sup>d</sup> for two boxes                                                                                                           | 8    | —   |
|                       | p <sup>d</sup> for sick children's plates &c                                                                                           | 8    | —   |

English: October

Pictures Painted & Money Recd

|                                                                                                                           |              |    |
|---------------------------------------------------------------------------------------------------------------------------|--------------|----|
| Mr. Moxey                                                                                                                 | 2            |    |
| Mrs. Rebecca Gray                                                                                                         | —            | 50 |
| Mr. Coleman                                                                                                               | —            |    |
| Mr. Morrison                                                                                                              | John St. Ch. |    |
| Mr. P. Vanuyck                                                                                                            | —            |    |
| Mr. W. Lupton                                                                                                             | —            |    |
| Mr. Morrison                                                                                                              | —            | 50 |
| Mr. Moses Moses                                                                                                           | —            |    |
| Alderman Brashor                                                                                                          | —            |    |
| Mr. Robert Mackay's address while in<br>England. care of W <sup>m</sup> & Alex <sup>r</sup> Main<br>Merchants, Liverpool. |              |    |



| Expences                |                                            |       |
|-------------------------|--------------------------------------------|-------|
| arrived in Charleston   | passage from Newport                       |       |
| Feb. 11 17              | drinks & other expences                    | 45    |
| took rooms in treadwell | paid for boots                             | 12    |
| 24                      | paid for frame & glasses                   | 6     |
| March 5                 | a piece of fine linnen                     | 48    |
|                         | paid for a Coat                            | 25    |
|                         | Shooting party                             | 5     |
|                         | washing                                    | 2. 50 |
|                         | do                                         | 1. 75 |
|                         | pantalons                                  | 11    |
|                         | paid Mr Budd                               | 61    |
| April                   | went to London by N. Mackay                | 50    |
| took a bed              | paid for Water                             | 7. 50 |
| cal'd about 6           | paid for tickets for the play              | 20    |
| times                   | paid W. Vallis for glasses                 | 6     |
| May 8                   | lent N. N. Senter                          | 30    |
|                         | went shopping with my sisters              | 30    |
| June 4                  | consequently expence                       |       |
|                         | lent Mr. M. Liborne                        | 20    |
|                         | lent Mr. Rathbone                          | 8     |
|                         | paid Capt. Purdick                         | 35    |
|                         | paid for stones                            | 10    |
|                         | hanging                                    | 2     |
|                         | Ride to Vauxhall                           | 6     |
|                         | for Cotton & linnen Lambick                | 19    |
|                         | for Mrs. Silpa                             | 89    |
|                         | pantalons                                  | 12    |
|                         | short Coat                                 | 5     |
|                         | straw hat                                  | 1     |
|                         | George & Chair                             | 100   |
|                         | shirt & pair                               | 9     |
|                         | lent Mr. Joseph Cadmon                     | 2     |
|                         | paid for house paper for stairs            | 7     |
|                         | went to London by W. Charles King for Jany | 15    |



April  
4  
1807

Memorandums, in the new book.

|          |                               |               |
|----------|-------------------------------|---------------|
| Expenses |                               |               |
| June 20  | bought a letter & ticket      | £2. 12 -      |
|          | for a ticket                  | 14            |
|          | for cotton kerseymer          | 5. 27         |
| July 4   | Had for a hat                 | 6. 75         |
|          | Taylor's Bill                 | 25            |
|          | <del>W. H.</del>              | <del>30</del> |
|          | <del>W. H.</del>              | <del>34</del> |
|          | for keeping                   | 10            |
|          | <del>W. H.</del>              | <del>32</del> |
|          | for saddle & bridle           | 82            |
|          | for Martingale                | 9             |
|          | for Richard's horse & harness | 81            |
|          | for W. H. Kerseymer for 11    | 33            |
|          | for 11                        | 15            |
|          | for 11                        | 13            |

December 11<sup>th</sup> The most wretched and miserable hole that  
 ever was in the world. I found a room  
 after a passage for himself and I left it with  
 of ~~him~~ Brothers, and I believe he made every  
 of Jamaica mention he could to provide for me  
 however I was obliged to remain on  
 board five days before I could get  
 a place to put my head in on shore  
 which was at last found, and if a Doctor  
 had chosen it I should ever have  
 suspected that he meant it should be  
 my last residence, however there was no  
 choice it was this or nothing, so I shall take  
 possession over the new lease

It last I find my self and baggage in  
 Port Antonio. my house has the Beach on  
 one side, about ten feet from the door,  
 on another at a little ~~distance~~ <sup>distance</sup> there  
 is nothing but swamps & bogs, there  
 is a large perpendicular <sup>Bay</sup> point at the  
 back of it. on the other side you see  
 the bay where there are some buildings  
 in which the Merchants do their  
 business — next comes the inside of  
 the house.

Painting Desk  
Waiting 11 50  
Feb 20 50  
W.C. Malbone

June 2. 1862  
Antwerp, New York

New York

|                              |      |     |
|------------------------------|------|-----|
| a French Bay for H. J. Jewel | no.  | 50  |
| x Mr. Stewerson              | 2 p. | 100 |
| x Mr. Strawbridge            | p.   | 50  |
| x Mr. Phillips               | p.   | 50  |
| x Mr. Brisbane               | p.   | 50  |
| J. J. Pinnet a copy          | p.   | 50  |
| x Mr. Clark                  | p.   | 50  |
| x Mr. Dickey                 | do   | 50  |
| x Mr. —                      | do   | 50  |

Newport

|                   |    |    |
|-------------------|----|----|
| Capt. R. R. R. R. | -  |    |
| Henry Halborn     |    |    |
| x Mr. Hamilton    | p. | 50 |
| x Mr. Sawdoff     | p. | 50 |
| x Mr. Young       | p. | 50 |
| x Mr. Taylor      | p. | 50 |
| x Mr. Senter      | p. | 50 |
| x Mr. Rutledge    | p. | 60 |

Printed in New York 1860 - 1

Mr. & Mrs. Rodman — at 37 1/2 40 dollars each  
 Mr. Phillips  
 Mr. Legum  
 Mr. Morrison  
 Mr. Watson  
 Mr. Hudson  
 Mr. Vandeventer  
 Mr. Bruce  
 Mr. Blackwell  
 Mr. Cox  
 Mr. Harrisoff



Feb. 17 / March &amp; April. 1801

|                          |   |
|--------------------------|---|
| Mr. Safford              | 1 |
| Major Baskells daughters | 2 |
| Mr. Edw. Rutledge        | 1 |
| Mr. F. B. Rutledge       | 1 |
| Mr. Rutledge             | 1 |
| Mr. W. A. Dwyer          | 1 |
| Mr. David Dwyer          | 1 |
| Mrs. d.                  | 1 |
| Mr. Annum                | 1 |
| Col. Morris              | 1 |
| Major Wm. W.             | 1 |
| Capt. Miller             | 1 |
| Mr. J. Lowndes           | 1 |
| Mrs. d.                  | 2 |
| Mr. G. Manigault         | 1 |
| Mr. J. Manigault         | 1 |
| Major Landon & family    | 5 |
| Mr. & Mrs. Gregory       | 2 |
| Mr. James Lowndes        | 1 |
| Miss Sumners             | 1 |
| Mr. Tedman               | 1 |
| Mr. Huger                | 1 |
| Mr. Pinet                | 1 |
| Mr. Hannah Hayward       | 1 |

This of the three following pages from December till May 1802  
5 months

10

|                        |              |
|------------------------|--------------|
| Dr. W. Alston          | mon. 11.0    |
| Ship Sarah Ladson      | 3 1/2 length |
| The miss Smiths        | 2            |
| Ad. Rogers of business |              |
| R. A. Fraser           | day 7.00     |
| Mr. Gardin             | 2            |
| Mr. Skerwan            |              |
| Mr. Gordon             |              |
| Mr. R. L. L.           |              |
| Mr. Middleton          |              |
| X Dr. Brailford        |              |
| X Mr. Lee a copy       |              |
| X Mr. Fisher           |              |
| X Major Mackenzie      |              |
| X Mr. Middleton        |              |
| Ship Sarah Ladson      |              |
| Dr. P. P. P.           |              |
| Mr. Phillips           |              |
| Mr. Brackington        |              |
| Mr. Barne              |              |
| Capt. Stewart          |              |
| Mr. Anderson           |              |

29 00

|     |                                                        |         |          |
|-----|--------------------------------------------------------|---------|----------|
| 10  | x W. J. Stockdale                                      | P       | X        |
|     | - x S. B. Jones                                        | P       | X        |
|     | - x Joseph Yates                                       | P       | X        |
| Jan | x x Miss E. Izard for Miss P. Pickney                  | Aug 3/1 |          |
|     | x H. Dafford                                           | 1       | 10       |
|     | x W. Everingham                                        | 1       |          |
|     | x W. C. Singer                                         | 2       |          |
|     | x W. Gregory                                           | 1       | 60       |
|     | Miss Trappere a copy                                   | 1       |          |
|     | + Mr. Edwards with a setting                           | P       | one week |
|     | Miss Huger to be done at                               | Feb 1/1 |          |
|     | x Mr. Linkler                                          | 2       | 1/2      |
|     | x Mr. Richardson                                       | 2       | 1/2      |
|     | J. Baron Junr.                                         | 1       |          |
|     | W. Chan                                                | 1       |          |
|     | W. Bains                                               | 1       |          |
|     | x Mr. Linkler portrait a copy to be sent to Mr. Carson | 1       |          |
|     | x W. John Geyer                                        | 1       |          |
| 1/2 | Miss Hannah Hayward                                    | 1       |          |

22

|                               |   |                                       |
|-------------------------------|---|---------------------------------------|
| W. East Thompson              | 2 | with settings                         |
| W. St. Rutledge               | 4 | in one piece                          |
| * W. J. Manigault             | 1 |                                       |
| D. Drayton                    | . |                                       |
| * W. Clitheral                | 1 |                                       |
| W. Herrie                     | . |                                       |
| ++ W. Tyall and Lady          | 2 | finished<br>del. by paid              |
| Madam Larue                   | . |                                       |
| * * Gen. Pinckney             | 3 | with settings two finished<br>by paid |
| - Miss Blacklock              | 1 |                                       |
| - W. John Holmes              | . |                                       |
| * * W. Pinnet                 | 2 |                                       |
| * * Miss Pinsett              | 2 |                                       |
| * W. Vagghn                   | 1 |                                       |
| W. Gibbs & daughters          | 3 |                                       |
| * W. Cockran Federal Marshall | 1 | with settings                         |
| W. Ball                       | . |                                       |
| W. Calhoun                    | . |                                       |
| W. Gardner                    | . |                                       |

22  
12  
34



Decem<sup>r</sup> 10<sup>th</sup> Mr. M<sup>r</sup>. Lincoln 2  
 began 5  
 10 x Mr. James Lambore paid 50.  
 x Miss Barron del 2  
 x Miss Thubrick 2  
 : xxx Mr. S. Hayward 3.2  
 Col. Chesnut  
 x Mr. Linker the Little Appassee  
 x Major Hamilton March 28  
 Mr. Bowman  
 Mr. Cook 2  
 Mr. Thomas, boarding  
 officer at the Custom-house 2  
 Mr. Charles Richardson 2 with earnings  
 to be done at the time of the races  
 x Mr. Air  
 x Mr. B. Boodwa  
 Miss B. Boodwa  
 x Mr. Dart  
 x Miss Maria Hayward June 12  
 x x x Mr. Zander daughters 3 1 1/2



DESCRIPTIVE CATALOGUE OF  
MALBONE'S PAINTINGS



## EXPLANATORY NOTE

THE following DESCRIPTIVE CATALOGUE OF MALBONE'S PAINTINGS contains 471 numbered entries alphabetically arranged by subject. Those I have seen are accepted by me as stylistically and technically the works of Malbone. The others are included on evidence, generally of a documentary nature, which is to me convincing, although I acknowledge some uncertainty in my interpretation of several of the Account Book entries (see Chapter VI).

Each of the Catalogue entries, so far as the available information permits, is divided by the following topics:

*Subject:* In a number of cases the identification of the subject remains incomplete or uncertain. This is particularly true of unlocated miniatures known only through Account Book listings where Malbone's spelling is doubtful, where he fails to record given names, or where the listing may stand for a patron who ordered a painting of someone else, usually (but not always) a member of his family. Women subjects are listed either under their maiden or married names according to their marital status as of the date of sitting. The index will, in each case, carry a cross-reference to the other name.

*Date:* When the precise date and place of painting is not recorded on the portrait or in the Account Book, a receipt, or other contemporary source, an approximate year is assigned by comparing the style and technique with portraits that are so dated, and by judgments based on costume and apparent age of the subject.

*Note:* If a miniature is listed in Malbone's Account Book that fact is recorded here with a citation to the facsimile Account Book page and the line of the entry (counting from the top down). Thus, in Catalogue entry No. 1, "Acct. Bk. 17-21: 'x Mr. Abthorp pd (\$50,'" means that in line 21 on page 17 of the Account Book (as numbered in the facsimile herein), Malbone recorded the painting of one miniature for which a Mr. Abthorp paid \$50. Malbone did not always record the price paid but often used x's, periods, or other symbols to indicate that one or more miniatures were painted for the person listed. The exact wording of each Account Book listing, including the price when given, is always quoted.

*Description:* The size of the painting without frame is given in inches, height before width, to the sixteenth of an inch, thus: "3.3 x 2.12," meaning that the picture is three and three sixteenths inches high and two and twelve sixteenths inches wide. (Please note that, as here used, .3 *does not* mean three tenths; or .12, twelve hundredths.) Unless otherwise specified,

all paintings are watercolor on oval ivory. The notation: "[Illus., FARL photo.]" at the end of a description means that the illustration accompanying the Catalogue entry is from a photograph provided by the Frick Art Reference Library, New York City.

*Exhibited:* The institutions, if any, where the painting is known to have been exhibited, with years of exhibition, are given.

*Reproduced:* The publications, if any, in which the painting has been reproduced are cited, sometimes by short title (in which case the full title and date of publication may be found in the Bibliography).

*Owners:* The succession of owners, to the extent that these could be determined, are given in their order of ownership. Unless otherwise specified, the last—sometimes the only—owner given was the owner at the time of the author's survey, not necessarily the owner as of date of this publication.

The Account Book contains ninety scattered names with no indication of whether or not they stand for commissions actually executed. These have been omitted from this Catalogue but are listed at the end of Chapter VI as probably representing commissions not executed, though miniatures may some day be found for some of them. Also omitted from the Catalogue are sixty-some miniatures which various published and unpublished sources attribute to Malbone but about which I have been unable to obtain sufficient information for a reliable judgment. These are listed separately as "Unconfirmed Attributions to Malbone." Had I been able to see and study these paintings, probably I should have accepted many of them as undoubted Malbones. Finally, there are more than a hundred miniatures which various published or unpublished sources attribute to Malbone but which, in my judgment, are not by him. These I have listed separately under "Mis-attributions to Malbone."

Despite my earnest endeavor to make this Catalogue a comprehensive record of all Malbone's work (and I have searched long and diligently through both public and private collections and in the printed and manuscript sources), the record remains far from complete. In Chapter VI (above) it is estimated that some 261 Malbones not known to me even by name must have been painted. This is more than half again as many as I have been able to catalogue. Some of them must surely still exist and will one day be located, identified, and added to the corpus of Malbone's recorded work.

## DESCRIPTIVE CATALOGUE

[1] ABTHORP, MR.

*Date:* Oct.—Nov. 1804, Boston, Mass.

*Note:* Mentioned in Acct. Bk. 17-21: "x Mr. Abthorp pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[2] AIR, MRS.

*Date:* 1802, before May, Charleston, S.C.

*Note:* Mentioned in Acct. Bk. 36-15: "x Mrs. Air."

*Owners:* Unlocated.

[3] ALLEN, LYDIA (1784-?), the daughter of Zachariah and Ann Crawford Allen (*q.v.*). Of the seven portraits Malbone is known to have painted during his four-month stay in Providence, Aug.—Nov. 1803, three (two miniature and one oil) are of Lydia and one is of her mother. L. Earle Rowe, in *Rhode Island School of Design Bulletin*, October 1914, said that Lydia was "a lady who interested Malbone very much but who married Sullivan Dorr instead." Indeed, the artist was so preoccupied during this four-month Providence episode, that he neglected to record an estimated \$350 of expenses in his Account Book (12-3). Lydia's marriage took place not long after Malbone's departure, for her son, Thomas Wilson Dorr (1805-1854), was born Nov. 5, 1805. [Dorr became the leading figure in the so-called "Dorr's Rebellion" of 1842, after his election as governor under the new "suffrage" constitution while



[3] LYDIA ALLEN

Samuel W. King held the office under the Old Charter. When Governor Dorr attempted to organize the government on May 3, 1842, Governor King ordered out the militia against him and was successful. Dorr fled to Connecticut and later to New Hampshire, returned in 1844, was tried for treason and sentenced to imprisonment for life. He was released under the Amnesty Act of 1845 and restored to citizenship in 1851.]

*Date:* Oct. 1803, Providence, R.I.

*Note:* Mentioned in Acct. Bk. 13-8: "Octo<sup>r</sup> [*crossed out*] Miss Allen del to Mr. George Gibbs paid (\$)<sup>60</sup>."

*Description:* 5 x 4. Three-fourths length, seated, facing left, with a letter held in her right hand. Signed "Malbone" (above right knee) and "E Malbone" (beside the stool). Hair and eyes, brown;



complexion, fair; dress, low-necked, white; earring set with pearls; background, drab wall, and landscape with lake and mountains in blues and greens. Malbone also painted a large oil of similar composition. Only one larger portrait miniature, that of Eliza Mason, has been located. In 1805, Malbone told Mrs. Quincy that while in England in 1801 he was able to find only three large pieces of ivory. This may be one of them. Eliza Izard (*q.v.*) is on a similar piece of ivory.

*Reproduced: Rhode Island School of Design Bulletin, Oct. 1914.*

*Owners:* Bequeathed by Mrs. Hope Brown Russell to Rhode Island School of Design, 1909.

[4] ALLEN, LYDIA (1784-?). This miniature when reproduced in the *Rhode Island School of Design Bulletin*, October 1914,



[4] LYDIA ALLEN



[5] LYDIA ALLEN

was titled "L.P.S." from a misreading of the monogram in the back. This monogram has now been deciphered as "L.A." From it and from the fact that the earring, eye-color, and complexion agree with those depicted in No. 3, the subject has been identified as Lydia Allen.

*Date:* Aug. 1803, Providence.

*Note:* Mentioned in Acct. Bk. 13-1: "Providence. Miss Lydia Allen with a setting (\$)71/." A marginal note, "del. not pd.," is crossed out and below it is written, "August 1803 paid."

*Description:* 2.14 x 2.6. Signed "Malbone." Bust, facing the right. Hair and eyes, brown; complexion, fair; dress, low-necked, white; earring set with pearls; background, light at top and darker at bottom.

*Reproduced: Rhode Island School of Design Bulletin, Oct. 1914.*

*Owners:* Bequeathed by Mrs. Hope Brown Russell to Rhode Island School of Design, 1909.

[5] ALLEN, LYDIA (1784-? ). [See No. 3 for subject and history.]

*Date:* 1803, Providence.

*Note:* Mentioned in Acct. Bk. 13-4. "Miss Allen a portrait." No price and the entry has been marked through.

*Description:* Rectangular, 34 x 29. Oil, unfinished, three-quarter length, seated to the left nearly full face, eyes to the front. Hair and eyes, brown; complexion, fair; dress, low-necked, white; background, landscape and pillar.

*Owners:* Bequeathed by Mrs. Hope Brown Russell to Rhode Island School of Design, 1909.

[6] ALLEN, WILLIAM (1784-1868). Clergyman, author, and Assistant Librarian, Harvard University, 1804, he succeeded his father in 1810 as pastor of Pittsfield Church, and became president of Dartmouth College in 1817 and of Bowdoin College, 1820-1839.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-18: "Mr. Allen pd (\$50)." *Description:* 3 x 2.8. Bust to right, eyes to front. Hair, light brown; eyes, gray; coat, black; stock, white; background, creamy gray.

*Owners:* William Allen Smith; his son, William Allen Smith, 1951.

[7] ALLEN, MRS. ZACHARIAH (ANN CRAWFORD) (1759-1808). Mrs. Allen was the mother of Lydia Allen [see Nos. 3, 4, and 5].

*Date:* Aug. 1803, Providence.

*Note:* Mentioned in Acct. Bk.



[7] MRS. ZACHARIAH ALLEN

13-2: "August 1803, Mrs. Allen with a setting (\$71)." *Description:* 3 x 2.6. Signed, "Malbone" (scratched). Hair, light brown turning to gray; cap and scarf, white muslin; complexion, fair; background, greenish-gray; dress, black.

*Reproduced:* Rhode Island School of Design Bulletin, Oct. 1914.

*Owners:* Bequeathed by Mrs. Hope Brown Russell to Rhode Island School of Design, 1909.

[8] ALLSTON, DR.

*Date:* March or April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-5: "Recd for Dr. Allstons picture (\$50)." Dr. W. Allston is mentioned in Dunlap and Bolton, from a list provided by the artist's sister, Mrs. Whitehorne, as having been painted in Charleston in

1803-1804—an impossibility, since Malbone was not in that city from the late spring of 1802 until February 17, 1806.

*Owners:* Unlocated.

[9] ALLSTON, WASHINGTON (1779-1843). Famous American artist born in South Carolina, educated at Newport, R.I., 1794-1796, and Harvard University, 1796-1800. The following quotations from *The Life and Letters of Washington Allston* by Jared B. Flagg reflect Allston's association with and opinion of Malbone.

Page 9: "In Newport (1793-4), Allston made the acquaintance of Malbone, the foremost miniature painter of his day, of whom he writes: 'I became acquainted with Malbone but a short time before he quitted Newport, a circumstance which I then remember regretting exceedingly, for I looked up to him with great admiration; our not meeting earlier was owing, I suppose, to his going to another school, and being some years older than myself, I recollect borrowing some of his pictures on oiled paper to copy.'"

Page 12: "At Cambridge (1796), Allston renewed his acquaintance with Malbone, of whom he says: 'When I entered college I found him established in Boston. He had reached the maturity of his powers, and was deservedly ranked the first miniature painter of the country. Malbone's merits as an artist are too well known to need setting forth by me; I shall therefore say but few words



[9] WASHINGTON ALLSTON

on that head. He had the happy talent among his many excellencies of elevating the character without impairing the likeness; this was remarkable in his male heads; and no woman ever lost any beauty from his hand; nay, the fair would often become still fairer under his pencil. To this he added a grace of execution all his own. My admiration of Malbone induced me at this time to try my hand at miniature, but it was without success, I could make no hand of it; all my attempts in this line being so far inferior to what I could then do in oil that I became disgusted with my abortive efforts and I gave it up.'"

Page 32: "Of his life in Charleston, Allston writes: 'On quitting college I returned to Charleston, where I had the pleasure to meet Malbone and another friend and artist, Charles Fraser,

who, by the by, now paints an admirable miniature.'"

Page 35: "'Mr. Bowman was an excellent scholar and one of the most agreeable talkers I have known. Malbone, Fraser, and myself were frequent guests at his table, and delightful parties we always found there. With youth, health, and the kindest friends, and ever before me buoyant hope, what a time to look back on!'"

Page 36: "In May 1801, accompanied by his friend Malbone, Allston embarked for England. Together they visited the great art galleries of London; Allston was shocked that Malbone had no admiration for the old masters. After viewing the examples of Titian, Veronese, Rembrandt, and others, then on exhibition, he pointed to a portrait by Sir Thomas Lawrence, and said he would rather possess that than all the other pictures of the collection."

Page 45: "'As far . . . as my judgement [of miniature painters] extends, I can pronounce Mr. Malbone not inferior to the best among them. He showed a likeness he painted of me to Mr. West, who complimented him very highly. 'I have seldom seen,' said he, 'a miniature that pleased me more.''"

*Date:* 1801, prior to his visit to Benjamin West.

*Description:* 3.5 x 2.13. Bust, head, body and eyes turned to the right. Hair, dark brown; eyes, brown; complexion, olive; coat and waistcoat, black; stock, white; background, greenish.

*Exhibited:* Metropolitan Museum of Art, 1927; National Col-

lection of Fine Arts, formerly National Gallery of Art, 1929.

*Reproduced:* Boston Museum of Fine Arts *Hand Book*, 1906 and 1915; *American Magazine of Art*, April 1929, p. 188; *Art Digest*, Sept. 1930, p. 32; *The Art Quarterly*, Spring 1939, p. 114.

*Owners:* Miss Helen Allston to 1887; Museum of Fine Arts, Boston.



[10] JAMES G. ALMY

[10] ALMY, JAMES G., of Massachusetts.

*Date:* About 1798.

*Description:* 2.14 x 2.6. Bust to right, eyes to front. Hair, powdered; eyes, light brown; complexion, light; stock, jabot and waistcoat, white; background, light brown; upper left restored.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 129.

*Owners:* Bequeathed by Edward W. Forrest to Metropolitan Museum of Art, 1928.



[11] ALMY, MRS. JAMES G. (MYRA ELIOT).

*Date:* About 1798.

*Description:* 3.3 x 2.7. Bust to right, eyes to front. Hair, chestnut brown; eyes, gray; complexion, fair; face, now smudged; background, blue and purple, sky effect; dress, white, paint now oxidized. The picture has been damaged, probably by someone trying to remove a speck of dirt with a wet finger, watercolor on ivory being highly susceptible to moisture.

*Owners:* Bequeathed by Edward W. Forrest to Metropolitan Museum of Art, 1929.

[12] AMES, MRS. ASA (REBECCA BRATTLE) (1777-1825). Mrs. Ames was born in Newport, R.I., and lived opposite the old "Stone Mill" until her marriage when she moved to Providence.

*Date:* About 1795.

*Description:* 2.7 x 2. The costume is very like that of Sarah Brown (*q.v.*) in the miniature signed "Malbone 1795." Mrs. Ames's miniature had been damaged when I saw it, but is now restored by Mrs. Gertrude Pew Robinson.

*Owners:* Miss A. D. Dunbar; Ames Loder, 1942.

[13] AMES, SAMUEL (1766-1830).

*Date:* Undetermined.

*Description:* 2.8 x 2.2. (I have seen neither the miniature nor a photograph of it.)

*Exhibited:* Rhode Island School of Design, 1937.

*Owner:* Frank Mauran, Jr.

[14] AMORY, MRS. THOMAS (ELIZABETH BOWEN) (1777-1857), the daughter of Dr. William Bowen of Providence, R.I.

*Date:* About 1801. George C. Mason, in *Reminiscences of Newport* (1884), p. 243, mistakenly gives Mrs. Amory's age in this miniature as eighteen, which would date it about 1795, when Malbone was producing miniatures of a different quality. I place this miniature about 1801 on account of its technique which is similar to that of the Washington Allston miniature. Mason goes on to tell a story of the miniature which implies that it was painted in 1803—two years later than my estimate. He says: "In 1853 the picture made a part of a collection exhibited in Providence. At that time an English artist, who was then in Newport and had found many sitters here, expressed a wish at an evening party to be introduced to an elderly lady who was present. When presented and he had entered into conversation with her, he asked if she had a miniature by Malbone. 'Yes,' she replied, 'one of myself, painted fifty years ago.' 'I have seen it,' said the artist, 'and recognized the likeness the moment I saw you.' It is easy for one who can recall the features to believe this and to bear witness to Malbone's truthfulness as a painter."

*Description:* 3 x 2.6. Bust turned slightly to left. Large head of brown hair, gray eyes, fair complexion; dress, black; background, dark gray on the right to dark brown on the left.





[14] MRS. THOMAS AMORY

*Exhibited:* Loan Exhibition of Portraits, National Academy of Design, 1898, No. 426, for the benefit of Orthopaedic Hospital; Metropolitan Museum of Art, 1927; National Collection of Fine Arts, formerly National Gallery of Art, 1925-1926 and 1929.

*Reproduced:* National Gallery of Art catalogue, 1925-1926; Wehle, *American Miniatures*, 1927; Brockway, *American Magazine of Art*, April 1929, p. 190.

*Owners:* Helen Amory Ernst; Mrs. William Morton Grinnell (Elizabeth L. Ernst).

## [15] ANERUM, MR.

*Date:* 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-9: "Febr. March & April 1801, Mr. Anerum —1."

*Owners:* Unlocated.

## [16] ANNETTE [probably Mrs. Alexander Bleecker]. This minia-



[16] ANNETTE

ture, up to 1941, was known only by John Cheney's engraving which in 1845 was used as an illustration of the heroine of Zachokke's *The Inn at Cransac*, translated by W. H. Furness. S. R. Koehler, in his catalogue of John and Seth Wells Cheney's engravings, discusses the likelihood of its being of Mrs. Alexander Bleecker (*q.v.*) whose miniature was also engraved by John Cheney and published in *The Gift*, 1843, as "Egeria." Mrs. Bleecker gave this miniature to Henry Inman who sold it to a publisher. If Annette is also of Mrs. Bleecker, and Mr. Koehler's supposition seems correct, as both miniatures have blue eyes, light brown hair, and show the same style of white dress, and features, she probably gave it to Inman who disposed of it to the publisher. Inman painted Mrs. Bleecker late in life. She may have paid him with

these two Malbone miniatures, painted nearly 40 years earlier. If this supposition is true, perhaps Richard Hildreth, the poet, got it from the publisher and gave it to his wife, a miniature painter. The Museum of Fine Arts, Boston, purchased it in 1918 from the widow of Arthur, the only child of Richard Hildreth and his wife Caroline Negus, the miniature painter. Naturally, Mrs. Arthur Hildreth would think that all the unsigned miniatures which she inherited from her husband were the work of his mother and so when she offered it to the Museum she said it was by Caroline Negus. Several copies of this miniature are in existence—good, bad and indifferent. A very pretty modern copy in the Lawton Sale, January 4, 1940, Parke-Bernet Galleries (not in catalogue and unknown subject and artist), brought \$17.00 unframed and on a rectangular ivory. The purchaser, Mrs. Dora Lee Curtis, cut it to fit an oval frame, style of 1825–35, and identified the subject at the Frick Art Reference Library and assumed it was the lost miniature. It is the work of a skillful artist. In the summer of 1941, I located the original in storage, Museum of Fine Arts, Boston, and there recorded as the work of Caroline Negus. This is, however, the lost miniature of Malbone; it has unmistakably the technique of Malbone and the personality and character of "Annette" as shown in Cheney's engraving.

*Description:* 2.12 x 2.4. Bust, front view. Hair, light brown;

eyes, blue; complexion, fair; background, blue, gray.

*Owners:* Mrs. Bleecker (?); Henry Inman (?); Edward Cary, the publisher; Richard Hildreth, the poet (?); Caroline Negus (Mrs. Richard Hildreth); Arthur Hildreth; Mrs. Arthur Hildreth; Museum of Fine Arts, Boston, since 1918.

[17] ARNOLD, MASTER.

*Date:* 1802–1803, New York.

*Note:* Mentioned in Acct. Bk. 9–7: "X Master do [Arnold] — pd (\$) 50."

*Owners:* Unlocated.

[18–19] ARNOLD, MRS. (Two miniatures.)

*Date:* 1802–1803, New York.

*Note:* Mentioned in Acct. Bk. 9–6: "del<sup>d</sup> .xx Mrs. Arnold — pd 2 (\$) 100."

*Owners:* Unlocated.

[20] ARNOLD, SAMUEL. Perhaps Samuel Greene Arnold, born Jan. 20, 1778 to Welcome (q.v.) and Patience Greene Arnold.

*Date:* Nov. 1794–April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2–9: "Sam<sup>l</sup>. Arnold 1." Price: two guineas.

*Owners:* Unlocated.

[21] ARNOLD, WELCOME. Leading merchant and distinguished public citizen of Providence, who married in 1773, February 11th, Patience Greene. They both were members of old Rhode

Island families and "in affluent circumstances." (Letter from Sen. Theodore Francis Green.)

Date: Nov. 1794-April 1795, Providence.

Note: Mentioned in Acct. Bk. 2-11: "Welcome Arnold 3/price/two guineas/each."

Owners: Unlocated.

[22] ARNOLD, [Probably MRS.] WELCOME (PATIENCE GREENE). One of three miniatures painted for her husband in 1794-1795.

Date: Nov. 1794-April 1795, Providence.

Note: Mentioned in Acct. Bk. 2-11: "Welcome Arnold 3 [miniatures]."

Owners: Unlocated.

[23] ARNOLD, a member of the family of Welcome Arnold—one of three miniatures painted for him in 1794-1795.

Date: Nov. 1794-April 1795, Providence.

Note: Mentioned in Acct. Bk. 2-11: "Welcome Arnold 3 [miniatures]."

Owners: Unlocated.

[24] ASTOR, MISS.

Date: May 1806, New York.

Note: Mentioned in Acct. Bk. 23-23: "Miss Astor — pd. (\$50."

Owners: Unlocated.

[25] AUBOYNEAU, MR.

Date: Before April 1804, New York.

Note: Mentioned in Acct. Bk. 15-6: "Mr. Auboyneau pd

(\$68 with setting."

Owners: Unlocated.

[26] B——M, MISS.

Date: 1803, New York.

Note: Mentioned in Acct. Bk. 11-4: ". Miss B——m pd (\$50." This may refer to the miniature mentioned in No. 36.

Owners: Unlocated.



[27] HENRY BABCOCK

[27] BABCOCK, HENRY (1784 to between 1826 and 1833). Son of Adam and Martha Hubbard Babcock, and brother of Mrs. George Higginson (*q.v.*). He was the father of three children and finally settled on the Isle of Bourbon, in the Indian Ocean, where he died.

Date: About 1805, Boston (?).

Description: 2.12 x 2.2. Bust to right, eyes to front. Hair, brown, parted in the middle; eyes, blue; complexion, pink; jabot and waist-

coat, white; coat, blue with a black collar; background, light but shaded slightly at the bottom.

*Owners:* Always in the family. Present owner, Mrs. Richard K. Hale.

[28] BALLARD, MRS., formerly Miss Sears.

*Date:* Oct.—Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-10: ".x Mr.[s added to make Mrs.] Sears [crossed out and replaced by:] Ballard pd (\$ )50"; and 1-15: "Jany<sup>th</sup>8, 1806," when Mr. Sears (*q.v.*) settled his account for six miniatures, four frames, and six glasses (total \$327), including: "one picture of M<sup>rs</sup>. Ballard—(\$ )50." These entries indicate that "Miss Sears" had become "Mrs. Ballard" after the picture was painted in 1804 and before the account was settled in 1806.

*Owners:* Unlocated.

[29] BARKSDALE, THOMAS (1780-1850). "Son of Thomas and Mary (Vanderhorst) Barksdale, was born in 1780; d. Nov. 20, 1850 at Charleston, S.C.; m. May 12, 1812, Maria Serena Payne. They had issue of eight children, among them a dau.; Adelaide Barksdale, b. 1817; d. 1887; m. Cornelius Huguenin. They had issue of five children whose complete records we do not have. Among them was Thomas (1847-1897). All five of these children m. and had issue. We understand that some descendants were resident in Washington, D.C. a few



[29] THOMAS BARKSDALE

years ago. Mrs. John Hanahan of Cedar Lane, Fountain City, Tenn. furnished us quite a lot of information on this branch of the family and she may know who now possesses the miniature of the above Thomas Barksdale." (Letter from John A. Barksdale, Box 113, San Rafael, Cal.)

*Date:* June 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-13: "-x Mr. Barksdale pd. (\$ )50."

*Description:* 2.12 x 2.6, size of photograph. Bust slightly to right, eyes to front. Hair brushed over forehead; eyebrows, dark; eyes, light, probably blue; stock, jabot and waistcoat seem to be white; coat, dark; background, sky and low trees. Inscribed on the photograph: "Barksdale, g-father of Thomas A Huguinin, painted in Providence, R.I., 1803." The date is correct but the miniature



[30] DR. ALEXANDER BARON, JR.

was painted in New York, June 1803.

*Reproduced: The Magazine Antiques*, April 1933, p. 130.

*Owners:* Unlocated. Said to have been owned by Gen. Thomas A. Huguenin, about 1898.

[30] BARON, DR. ALEXANDER, JR. (1777–living 1814, died ante Oct. 1832).

*Date:* Feb.–April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6–16: "Rec<sup>d</sup> of Dr. Baron (\$)<sup>75</sup>."

*Description:* 3 x 2.6. Bust slightly to right, eyes to front. Hair, long, powdered, and parted in the middle; eyebrows, dark; eyes, brown; stock and waistcoat, white; coat, dark blue; background, pinkish brown, light to medium dark. "B" and subject's hair mounted on the back of the frame.

*Owner:* Mrs. Norris W. Harkness of New York. Discovered by Dr. J. Hall Pleasants, 201 Longwood Road, Baltimore 10, Md.

[31] BARREL, JOSEPH (1739–1804), Boston merchant. Lived at Pleasant Hill, Somerville, in a house designed by Bulfinch. In 1787 he and three others financed an expedition which discovered the Columbia River. He is buried in King's Chapel, Boston.

*Date:* About 1800.

*Description:* 2.6 x 1.14. Bust to right, eyes to front. Hair, long and powdered, pompadour; eyebrows, light brown; eyes, hazel; complexion, florid; coat, brown; stock, white; background, dark.

*Owners:* Mrs. S. V. S. Wilder; Mrs. J. W. Terry; Walter H. Crittenden; Mrs. W. A. Putnam; Mrs. Lawrence B. Dunham.

[32] BARRON, ISABEL. Wharton's *Salons, Colonial and Republican* contains the following: "A little story has come down with the picture which says that the artist fell in love with his beautiful sitter, and that when this circumstance transpired, her father put a stop to all further painting." The portrait, however, seems entirely finished. Mentioned in a letter by Thomas Pinckney, Jr., Jan. 2, 1802, in *South Carolina Historical and Genealogical Magazine*, Vol. 41, July 1940, p. 106. The name is spelled in two ways: Isabelle Baron, Isabel Barron.

*Date:* Dec. 1801–Jan. 1802, Charleston.





[32] ISABEL BARRON

*Note:* Mentioned in Acct. Bk. 36-3: "x Miss Barron del<sup>d</sup> and paid."

*Description:* 3.3 x 2.8. Bust, full face. Hair, parted but combed over the forehead and back of head, rich auburn; eyes, brown; complexion, fair with rosy cheeks; background, gray; pointed low-necked dress, with red shawl trimmed with black lace.

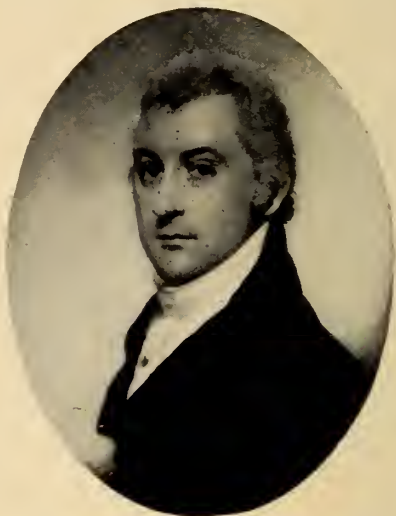
*Owner:* Mrs. Willis Reese (Augusta Bliss).

[33] BETHUNE, GEORGE (1769-1859).

*Date:* About 1804.

*Description:* 3.2 x 2.8. Bust to left, eyes to front. Hair, powdered and brushed back; eyes, brown; eyebrows, grayish brown; complexion, fair; background, light gray sky effect; coat, brownish plum color. Framed with pearls.

*Exhibited:* National Collec-



[33] GEORGE BETHUNE

tion of Fine Arts, formerly National Gallery of Art; Museum of Fine Arts, Boston.

*Owner:* Miss Katharine Adams.

[34] BIDDLE, MARY (later MRS. THOMAS CADWALADER) (1781-1850).

*Date:* April 1804, Philadelphia.

*Note:* Mentioned in Acct. Bk. 15-9: "April <sup>th</sup>1 1804 Miss [word crossed out] Biddle pd (\$ )50."

*Description:* 3.2 x 2.2. Bust, almost profile to left, eyes looking left. Hair, brown, parted and braided; eyes, brown; complexion, very fair; white V-shaped low-necked dress; background, delicate shaded sky effect, almost clear ivory.

*Owners:* Mrs. John Cadwalader; Miss Sophia Cadwalader.

[35] BIDDLE, MARY (later MRS. THOMAS CADWALADER) (1781-1850).

*Date:* 1804, Philadelphia.

*Description:* 3.2 x 2.6. A near replica of No. 34.

*Owner:* Mrs. Clement Biddle Wood (Emily Philler).

[36] BINGHAM. Mentioned in Tuckerman's *Book of the Artists* (1867), p. 124. Possibly the same miniature as No. 26.

*Owners:* Unlocated.

[37] BLACKWELL, MR.

*Date:* 1800-1801, New York.

*Note:* Mentioned in Acct. Bk. 31-28 among miniatures "Painted in New York 1800-1 . . . at 35 & 40 dollars each."

*Owners:* Unlocated.

[38] BLAKE, MISS, daughter of George Blake.

*Date:* 1804-1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-1: "Miss Blake Daughter of Mr. George Blake. pd. (\$) 50."

*Owners:* Unlocated.

[39] BLAKE, MR.

*Date:* After June 1, 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-15: "—x. Mr Blake — pd (\$) 50."

*Owners:* Unlocated, unless this entry represents the miniature of Edward Blake recorded as No. 40 below, which seems however to be less skillfully painted than Malbone's 1803 work.



[35] MARY BIDDLE

[40] BLAKE, EDWARD (1771-1817).

*Date:* About 1797 or 1798, judged by style. However, see note following.

*Note:* The sitter seems older than the 26 or 27 years my tentative dating of the portrait would make him, and, if it were not for the seeming recession of technique, I might well equate this miniature with the one recorded as No. 39 above, painted after June 1, 1803, in New York (Acct. Bk. 11-15).

*Description:* 2.8 x 2. Hair, powdered; eyes, brown; stock and jabot, white; coat, black; background, pinkish gray and blue sky.

*Owners:* Edward Blake Robbins; (1951) Mrs. Barrett P. Tyler and Mrs. L. Douglas Kingsland. Copy owned by Miss Marian Holyoke, 45 Tudor City Place, New York 17, N.Y.

[41] BLAKE, MRS. EDWARD (SARAH PARKMAN) (1775-1847).

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned as painted in Boston, Oct.-Nov. 1804, in Acct. Bk. 17-18: ".Mrs. Blake Ed — pd. (\$)50."

*Description:* 2.8 x 2, rectangular. Face turned to right; eyes looking to the right; body almost front. Dark hair almost covered by a band of white lace; a colored round-low-necked dress trimmed with white lace; sunburst earring; dark background. (All information taken from *Romantic Days in the Early Republic* by Mary C. Crawford, where the miniature is reproduced opposite p. 417, enlarged.)

*Owners:* Miss Julia Robins, 1912-1918; Mrs. Langdon Williams (Marian Robins); Mrs. L. Douglas Kingsland and Mrs. Barrett P. Tyler, sisters. What appears from a photograph to be a copy is owned by Miss Marian Holyoke, New York City.

[42] BLEECKER, ALEXANDER (1775-1844).

*Date:* 1802-1803, New York.

*Note:* Mentioned in Acct. Bk. 9-12: "del<sup>d</sup> x Mr. Bleeker with setting. (\$)72 pd."

*Description:* 2.8 x 2.1. Bust to left, eyes to front. Hair, brown, combed over forehead; eyes, brown; complexion, fair; coat, blue; waistcoat, stock and collar, white; background, gray-green on the left and light brown on the right. While

somewhat low in key and quiet in color and of a pearly quality, it is a very satisfying portrait of a man.

*Exhibited:* National Collection of Fine Arts, then National Gallery of Art, 1929.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 379.

*Owners:* Alexander Bleecker; Alexander N. Bleecker; Frances Wade Bleecker Obersteuffer; Harriet N. R. Bigelow; Miss Frederica Bigelow.

[43] BLEECKER, MRS. ALEXANDER (FRANCES WADE) (1787-1856). Mrs. Bleecker was married March 2, 1803, at 16 years of age, and became the mother of nine children. She died August 22, 1856, and is buried in the family vault in Trinity Church Yard, New York City.

*Date:* 1803, New York.

*Note:* Mentioned in Acct. Bk. 9-18: "x Mrs. Bleeker pd (\$)50." For a probable second miniature of Mrs. Bleecker under the name ANNETTE, see No. 16 above.

*Description:* 2.10 x 2.2. Bust, body, face and eyes to left. Hair, brown, combed over forehead and around the head; eyes, light blue; complexion, pale; dress, low-necked, cream-colored; background, sky, blue and pink. Signed "Malbone."

*Exhibited:* Metropolitan Museum of Art, 1927.

*Reproduced:* In *The Gift* (1843) as "Egeria," engraved by John Cheney, opp. p. 102; A. H. Wharton, *Heirlooms in Miniatures* (1898), color frontis.; Bayly,



[43] MRS. ALEXANDER BLEECKER

*Songs and Ballads* (1844), frontis.; as "Kate," engraved by John Cheney; Metropolitan Museum of Art, *Catalogue of an Exhibition of Miniatures Painted in America* (1927); *The Magazine Antiques*, April 1933, p. 130.

*Owners:* This miniature's ownership has been as follows: Mrs. Alexander Bleeker gave it to Henry Inman, the artist, who sold it to Edward Cary, the publisher. Then it passed to Isaac Lea, to Miss Lea, to Charles M. Lea, and to Mrs. Lea Hudson, the present owner.

[44] BLEEKER, THOMSON.

*Date:* December 30, 1803, New York.

*Note:* Mentioned in Acct. Bk. 13-12: "Decm<sup>r</sup>. 30 Mr. Thomson Bleeker pd. with setting (\$)<sup>71</sup>."

*Owners:* Unlocated.

[45] BLODGET, W.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-20: "W Blodget 1 . . . 2 guineas."

*Owners:* Unlocated.

[46] BOOT, MR.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-20: "x Mr Boot pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[47] BOUNETHEAU'S AUNT. A YOUNG LADY IN PINK.

It is claimed by the family that this miniature represents the aunt of the miniature painter, Henry Breintnall Bounetheau. His son, Henry Dupré Bounetheau, who perished in the Jacksonville (Fla.) fire of 1901, bequeathed it



[47] BOUNETHEAU'S AUNT

to his wife who presented it to the National Collection of Fine Arts, 1946.

*Date:* About 1804.

*Description:* 3.7 x 2.11. Waist-length standing figure turned to the right, eyes to the front. Reddish hair parted and combed over the forehead and rolled on top; eyes, gray; complexion, fair; dress, pink, low-necked; background, sky and landscape.

*Reproduced:* *The Rhode Islander*, the magazine of the *Providence Sunday Journal*, January 16, 1949, page 5, enlarged.

*Owners:* Henry Dupré Bounetheau; Mrs. Henry Dupré Bounetheau; National Collection of Fine Arts, Washington, D.C.

[48] BOURS, PETER (1783-1860). Son of John and Hannah Babcock Bours of Newport, R.I. Married Mary Walker Robinson, Nov. 24, 1810, at New York where he was a Warden of Trinity Church. He had a varied career, being a dry goods merchant, the founder and superintendent of the glass factory at Glassville, N.Y., a real estate broker and auctioneer at Utica, and from 1828 until his death, a businessman at Geneva, N.Y. In his later years he was blind.

*Date:* 1804, New York.

*Note:* Mentioned in Acct. Bk. 13-16: "Mr Peter Bours pd (\$ ) 50."

*Description:* 2.12 x 2.4. Bust to right, eyes to front. Hair, brown and curly, combed over forehead and roll at back; eyes, medium brown; complexion, fair; collar,



[48] PETER BOURS

jabot and waistcoat, white; coat, black; background, sky effect. Damaged at bottom.

*Owners:* Always in the family: Mrs. Andrew W. Hoisholt; Miss Frederica Hoisholt.

[49] BOWDOIN, HON. JAMES (1752-1811). He was the only son of George James Bowdoin of Boston and Elizabeth Erving, his wife. His marriage to his first cousin, Sarah Bowdoin, was without issue. Graduated from Harvard in 1771, he studied law at Oxford, travelled extensively in Italy, Holland and England, was successively a member of the Assembly, State Senate, and Council, and in 1779 was a delegate to the Massachusetts constitutional convention. In 1804, he was appointed Minister to Spain. He contributed land and money to Bowdoin College, and bequeathed his paintings,



drawings, library and scientific apparatus to the college which he made his residuary legatee.

*Date:* 1804, Boston; a copy after Stuart's oil, now owned by Bowdoin College, Maine, which was painted about 1797. In Park's *Gilbert Stuart*, the date is given as 1806, but the cut of the coat and the powdered wig with a queue place it near 1797; moreover, the subject appears to be nearer forty-five than fifty-four.

*Note:* "Mr. Bowdoin a copy" is mentioned in Acct. Bk. 17-25 as painted in Oct.-Nov. 1804 at Boston.

*Description:* 3.4 x 2.9. Bust to right, eyes to front. Hair powdered, brushed back, with pigtail; eyes, hazel; coat, gray; waistcoat, yellow; stock and jabot, white; background, brown.

*Reproduced:* Parke-Bernet Galleries, Cat. 1202 (1950), p. 49.

*Owners:* Mrs. G. S. Bowdoin; Miss Edith Grinnell Bowdoin who sold it to James Graham and Sons; Mrs. Norvin H. Green; Norvin H. Green sale, Parke-Bernet Galleries, November 1950.

[50] B O W D O I N , HON. JAMES (1752-1811).

*Date:* 1804, Boston; a second miniature copy of Stuart's oil portrait of about 1797. This miniature is mentioned in a letter dated August 29, 1876, from Hon. Robert C. Winthrop to Miss Jane Stuart, as published in George C. Mason's *The Life and Works of Gilbert Stuart* (1879), p. 267: "I have a miniature copy, by Mal-



[50] JAMES BOWDOIN

bone, of your father's portrait of Hon. James Bowdoin. Thus, I have Stuart's copy of a Trumbull and a Malbone copy of Stuart. It is a rare thing, I imagine, for these great artists to condescend to copy anything."

*Note:* "Mr. Bowdoin a copy" is mentioned in Acct. Bk. 17-25 as having been painted in Oct.-Nov. 1804 at Boston. Evidently Malbone made two copies at about this time.

*Description:* 2.12 x 2.6, size of photograph. See No. 49 for coloring.

*Owners:* Robert C. Winthrop; Miss Clara Winthrop.

[51] B O W D O I N , MRS. JAMES (ELIZABETH ERVING) (1731-1803). Wife of Gov. James Bowdoin of Massachusetts. Mother of James (*q.v.*) and Lady Elizabeth (Bowdoin) Temple (*q.v.*).



[51] MRS. JAMES BOWDOIN

*Date:* About 1800.

*Description:* 3.4 x 2.10. Bust to right, eyes to front. Large cap, probably white, covering gray hair and held in place around her face with a dark ribbon tied under her chin; dress, light, covered with a dark lace-trimmed shawl; background, medium shading. Do not have coloring.

*Owners:* Mrs. G. S. Bowdoin; Miss Edith Grinnell Bowdoin, who sold it to James Graham and Sons, 1940.

[52] BOWDOIN, MRS. JAMES (ELIZABETH ERVING) (1731-1803).

*Date:* Oct.-Nov. 1804, Boston; a posthumous copy of (probably) No. 51.

*Note:* "Madam Bowdoin a copy" is listed in Acct. Bk. 17-6 as painted at Boston, Oct.-Nov. 1804.

*Description:* Probably the same as No. 51.

*Owners:* Unlocated.

[53] BOWEN, JABEZ. One of the Commissioners for the construction of the Navy.

*Date:* Nov. 1794-April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-1: "Mr Jabez Bowen 1," 2 guineas.

*Owners:* Unlocated.

[54] BOWEN, WILLIAM.

*Date:* Nov. 1794-April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-2: "Wm Bowen. 1," 2 guineas.

*Owners:* Unlocated.

[55] BOWLER, CORNELIUS GEORGE (1767-1843). Born at Newport, R.I., July 19, 1767, son of Metcalf and Anne Fairchild Bowler; married in Providence, R.I., 1791, to Polly, daughter of Thomas and Mary McDonald Sabin.

*Date:* About 1795, Providence or Newport.

*Description:* 2 x 1.9. Bust to left, eyes to front. Hair, thin but powdered; eyes, gray; eyebrows, light brown; complexion, fair; coat, dark blue with blue buttons; stock and flowing tie, white; waistcoat, red, striped; background, red curtain and gray wall.

*Owner:* Mrs. Marcus Morton.

[56] BOWMAN, ESTHER LYNCH (1788-?). Daughter of John Bowman who frequently entertained Charles Fraser, Washing-

ton Allston, and Malbone. Niece of Thomas Lynch, Jr.

*Date:* About 1803.

*Description:* Size not given. Bust right, eyes to front. Hair, brown; eyes, light brown; complexion, pale; dress, white, low-necked, with suggestion of pink.

*Owner:* Miss Kathleen McGrady.

[57] BOWNE, WALTER (1770-1846). New York State Senator; Mayor of New York City, 1829-1833.

*Date:* 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-5: "Mr. Bown pd. (\$)50."

*Description:* 2.14 x 2.2. Bust turned left, eyes to left. Hair and sideburns, dark brown; eyes, hazel; complexion, fair; coat, black; stock and neck cloth, white; background, light blue and white.



[57] WALTER BOWNE

*Reproduced:* *Scribner's Magazine*, Vol. II, July 1887, p. 71; Eliza S. Bowne, *A Girl's Life Eighty Years Ago* (1887), opp. p. 140.

*Owners:* Walter Bowne, 1803-1846; Mrs. J. W. Lawrence (Mary King Bowne), 1846-1874; Walter Bowne Lawrence, 1874-1912; Townsend Lawrence, 1912-1951; Gordon Brown, New York City.

[58] BOWNE, MRS. WALTER (ELIZA SOUTHGATE) (1783-1809). Born in Scarborough, Maine; died in Charleston, S.C. Her letters, which described her sittings to Malbone, have been published in *A Girl's Life Eighty Years Ago*, edited by Clarence Cook (1887), pp. 158-161, 165, and in *Scribner's Magazine*, Vol. II, July 1887, p. 67. On July 8, 1803, Mrs. Bowne wrote: "My picture is done, but I am disappointed in it. Malbone says he has not done me justice, so says Mr. Bowne; but I think, tho' the features are striking, he has not caught the expression, particularly of the eyes which are excessively pensive: would do for Sterne's Maria. The mouth laughs a little and they all say is good,—all the lower part of the face; but the eyes not the thing. He wants me to sit again, so does Mr. Bowne. Malbone thinks he could do much better in another position. I get so tired, I am quite reluctant about sitting again. However, we intend showing it to some of our friends before we determine."

*Date:* June 18–July 8, 1803, New York.

*Note:* Mentioned in Acct. Bk. 11–9: "x.Mrs. Bown—pd (\$)<sup>50</sup>." When this miniature of Mrs. Bowne was shown me, I did not believe it could be by Malbone. But since seeing in Malbone's Account Book that he did a second miniature six months later, I presume this to be the unsatisfactory miniature described in her letters mentioned above.

*Description:* 3 x 2.6. Bust to right, eyes to front. Hair, rather straight, parted with a few curls on forehead, light brown; eyes, blue; complexion, fair; dress, low V-shaped neck, white.

*Exhibited:* The New-York Historical Society, 1934; Rhode Island Tercentenary Exhibition, 1936.

*Reproduced:* Parke-Bernet Galleries, Cat. 1202 (1950), p. 39.

*Owners:* Erskine Hewitt; Mrs. Norvin H. Green; present owner unlocated.

[59] B O W N E , M R S .  
WALTER (ELIZA SOUTH-  
GATE) (1783–1809).

*Date:* Dec. 1803, New York City.

*Note:* Mentioned in Acct. Bk. 13–11: "Mrs. Bown pd. (\$)<sup>50</sup>." This is the second miniature, painted six months after the first, and proves that Malbone and Mr. Walter Bowne prevailed on his wife to pose a second time, and that Malbone was indeed very successful in this second attempt.

*Description:* 3 x 2.6. Bust to

right, eyes to front. Hair, light brown, covers forehead; eyes, blue; eyebrows, dark; complexion, fair; dress, V-shaped neckline, white; background, grayish blue.

*Owners:* Walter Bowne, 1803–1846; Mrs. J. W. Lawrence (Mary King Bowne), 1846–1874; Townsend Lawrence, 1912–1951; Gordon Brown, New York City.

[60] BRAILSFORD, DR.

*Date:* Feb.–April 1802, Charleston.

*Note:* Mentioned twice in Acct. Bk.: 6–21, "Rec'd of Brailford \$78" and 33–11, "xDr. Brailford ———" [no price]. This seems to be a duplicate entry.

*Description:* 2.12 x 2.3. Bust to left, eyes to front. Hair, curly, parted in middle, rather long; eyes and eyebrows, brown; complexion, ruddy; coat, blue; stock and jabot,



[60] DR. BRAILSFORD

white; waistcoat, yellow; buttons, yellow. Was badly broken but has been skillfully restored. Originally signed "Malbone 1802" but all that is left of the signature is "M—— 1802."

*Owner:* Linden T. Harris.

[61] BRASHER, MISS (formerly, "A Lady of the Brasher Family").

*Date:* Jan. 1804, New York.

*Note:* Mentioned in Acct.

Bk. 13-14: "Jan 2 Miss Brasher deld. pd — (\$ ) 50."

*Description:* 3 x 2.8. Bust to right, eyes to front. Hair, light brown, beaded pin in the part; eyes, brown; complexion, fair, pink cheeks; background, grayish sky effect.

*Reproduced:* *Art and Archaeology*, May 1930, p. 205; *The Art Quarterly*, Spring 1939, p. 114.



[61] MISS BRASHER

*Exhibited:* "Miniatures and Small Paintings of Eminent Americans," Van Cortlandt House Museum, New York, April 1–November 1, 1926; Metropolitan Museum of Art, March 14–April 24, 1927; National Collection of Fine Arts, formerly National Gallery of Art, February 23–April 21, 1929.

*Owners:* Brasher family until 1921, when it became the property of Brooklyn Institute of Arts and Sciences.

[62] BRASHER, MISS.

*Date:* Before April 1, 1804, New York.

*Note:* Mentioned in Acct. Bk. 15-7: "Miss Brasher—pd (\$ ) 50." This is Malbone's last New York entry before he went to Philadelphia where he arrived by April 1, 1804.

*Owners:* Unlocated.

[63] BRAY, MR.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-24: "Mr. Bray pd (\$ ) 50."

*Owners:* Unlocated.

[64] BRECK, MISS.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-19: "Miss Breck pd (\$ ) 50."

*Owners:* Unlocated.

[65] BRISBANE, MRS.

*Date:* June–Aug. 1802, New York.

*Note:* Mentioned in Acct. Bk. 31-5: "Mrs. Brisbane pd (\$ ) 50."

*Owners:* Unlocated.



[66] BROOME, JULIA (later MRS. J. W. LIVINGSTON) (1780-1844).

*Date:* About 1803.

*Description:* 2.14 x 2.5. Bust almost profile to left. Hair, brown, hangs over her right shoulder; eyes, blue; eyebrows, dark brown; complexion, fair; dress, low V-shaped neck, pinkish white; background, dark on left to light on right.

*Exhibited:* Carolina Art Association, 1935, No. 158; Retrospective Exhibition of the Works of Artists Identified with Newport, 1936, No. 33.

*Owners:* Mrs. Frederick H. Allen; Frederic Stevens Allen.

[67] BROWN, MRS. ABIAH.

*Date:* About 1804.

*Description:* 2.15 x 2.6. Waist-length, almost front view. Hair, dark brown, curls on right side of her face, one curl on her left; eyes, hazel; complexion, fair, pink cheeks; dress, white with pink scarf over her right shoulder; background, sky effect.

*Exhibited:* Pennsylvania Academy of the Fine Arts, 1926, No. 262, "A Lady"; Metropolitan Museum of Art, 1927, Catalogue, p. 37, "Portrait of a Lady with a Pink Scarf"; National Collection of Fine Arts, formerly National Gallery of Art, 1929, No. 11, as Mrs. Abiah Brown.

*Reproduced:* Wehle, *American Miniatures*, pl. XXIII; Parke-Bernet Galleries, Cat. 814 (1946), p. 20, and Cat. 1202 (1950), p. 41.

*Owners:* Estate of Gilbert S. Parker, 1927; Mrs. Thomas B. Gannett, 1930, who later became



[67] MRS. ABIAH BROWN

Mrs. Paul M. Hamlen; Mrs. Norvin H. Green; present owner unlocated.

[68] BROWN, JEPH.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-24: "Jeph Brown 1," price 2 guineas.

*Owners:* Unlocated.

[69] BROWN, JOHN (1736-1803). Son of James and Hope (Power) Brown, he was born in Providence, Jan. 27, 1736, and became, with his three brothers, a member of the mercantile house of Nicholas Brown & Co. but withdrew about 1770 to set up for himself. In the same year he laid the cornerstone of present Brown University's first building in Providence. His success as a merchant was great. His services to the Rev-

olution were eminent. He was Congressman from Rhode Island, 1799-1801. It is recorded that his "physical proportions" were enormous. He married, Nov. 27, 1760, Sarah, daughter of Daniel and Dorcas (Harris) Smith, by whom he had six children. Death occurred Sept. 20, 1803.

*Date:* 1794-1795. Providence.

*Note:* Mentioned in Acct. Bk. 2-17: "Jn Brown 1," price 2 guineas. This may well be the miniature listed herein [No. 71] as Nicholas Brown (*q.v.*).

*Owners:* Unlocated, unless this should prove to be the miniature now identified as Nicholas Brown [No. 71].

[70] BROWN, JOHN C.

*Date:* Dec. 1804-Jan. 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-3: "Mr. John C. Brown pd (\$ )51 — (C) 50."

*Owners:* Unlocated.

[71] BROWN, NICHOLAS (1769-1841) [so called], merchant and the benefactor of Brown University, Providence, R.I. This identification of the sitter is extremely doubtful. The man pictured seems to be considerably older than twenty-five, as Nicholas would have been when Malbone began his career at Providence in September 1794. Either of his uncles—John (1736-1803) or Moses (1738-1836)—would seem to fit the age of the sitter better than Nicholas. Indeed, the former owner, Mrs. George Wilson Smith,



[71] NICHOLAS (?) BROWN

confessed in her letter of March 10, 1930, that her identification of the subject as Nicholas was merely a guess. President Wayland of Brown University described Nicholas thus: "In his ample brow and well-developed forehead, you could not but observe the marks of a vigorous and expansive intellect; while his mouth indicated a spirit tenderly alive to human suffering, and habitually occupied in the contemplation of the deeds of compassion." It is hard to read in these lines a description of the subject of this miniature. I am inclined rather to think that this miniature represents his Uncle John [see No. 69].

*Date:* Signed "E G Malbone 1794," Providence.

*Note:* No Nicholas Brown is mentioned in Malbone's Acct. Bk. list of 1794 or 1795. However, that list does contain the name of "Jn Brown" (Acct. Bk. 2-17), and it

seems probable that his miniature, No. 69 herein, has been misidentified as Nicholas.

*Description:* 3.3 x 2.5. Waist-length; body, front; head to left; eyes to front. Hair, bangs on forehead, powdered; eyes, hazel gray; complexion, fair; coat, black; stock and jabot, white; vest, blue, with red stripes; background, red curtain and gray wall, part of chair on right.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 129; *Art Quarterly*, Spring 1939, p. 118.

*Exhibited:* Washington's Headquarters, New York; The New-York Historical Society since 1948.

*Owners:* Mrs. George Wilson Smith; Mary Washington Colonial Chapter, D.A.R.; The New-York Historical Society since 1948.

[72] BROWN, SARAH (1773-1846). She was the second daughter of John Brown (*q.v.*) and married Carl Frederick Herreshoff (*q.v.*) in 1801.

*Date:* Signed "Malbone 1795." The five is indistinct but confirmed by the Acct. Bk. Probably March 1795 because it is third from the bottom of Malbone's list done between Nov. 1794 and March 1795, and it shows great skill. Providence, R.I.

*Note:* Mentioned in Acct. Bk. 2-22: "Miss S Brown 1," price 2 guineas.

*Description:* 2.8 x 2. Bust to left, eyes to front. Pink band in her curly hair. One curl falls over her left ear down to her dress. Hair,

slightly powdered; eyes, hazel; complexion, fair; dress, blue, low-necked, with white lace; background, red drapery, gray wall on left; chairback with three tacks on right. When this miniature of Sarah Brown was received in 1929 for the Malbone exhibit, it was so different from the later miniatures with which we were familiar that it was laid aside, but upon careful examination under a strong glass, the signature and three figures of the date were clearly seen on the curtain, upper right. A day or so later, the miniature of James Burrill, Jr., arrived. It was clearly signed and dated 1795, with the same accessories. These two were the first early Malbones to be identified. They are painted with the greatest care, very fine stipple in the face, and all details of the hair and dress highly finished.

*Reproduced:* National Col-



[72] SARAH BROWN

lection of Fine Arts exhibition catalogue, 1929, then National Gallery of Art; *American Magazine of Art*, April 1929, p. 188; *The Magazine Antiques*, November 1929, p. 373.

*Exhibited*: National Collection of Fine Arts, 1929.

*Owners*: Sarah Brown; Miss Anna Frances Herreshoff; Sarah B. Herreshoff; Julia A. Herreshoff; Norman Herreshoff.

[73] BROWN, MR. W.

*Date*: 1797.

*Note*: Mentioned in Swan, *The Athenaeum Gallery*, 1940, p. 187, as exhibited in 1830.

*Owners*: Unlocated.

[74] B R U C E, WILLIAM (1779-1845). Married 1800, Mary Lyon Hamilton of New York when she was eighteen.

*Date*: [Nov.] 1800-[Feb.] 1801, New York.



[74] WILLIAM BRUCE

*Note*: Mentioned in Acct. Bk. 31-26: "Painted in New York 1800-1 . . . Mr Bruce." This is one of a list of twelve which cost thirty-five and forty dollars each.

*Description*: 2.15 x 2.6. Bust to left, eyes to front. Hair, powdered; brushed-back eyebrows, fairly dark; eyes, dark blue; complexion, fair; coat, blue with black collar; background, delicate blue-and-white sky effect, with hatching at lower sides.

*Owner*: Bernard H. Cone.

[75] BUCK, MRS.

*Date*: 1805, Boston.

*Note*: Mentioned in Acct. Bk. 21-27: "Mrs Buck—— pd (\$ ) 50."

*Owners*: Unlocated.

[76] BURRILL, JAMES, JR. (1772-1820). Born in Providence, R.I., April 25, 1772; graduated from Brown University, 1788; admitted to bar, 1791; Attorney-General of Rhode Island, 1797-1814; Speaker of the Rhode Island Legislature in 1814-1816; Chief Justice, State Supreme Court, 1816; U.S. Senator, March 4, 1817, until his death, December 25, 1820. Interred in Congressional Cemetery.

*Date*: 1795, Providence. Signed "Malbone 1795" on curtain, upper right. Malbone's Acct. Bk. is vacant from the spring of 1795 until 1800, and as this miniature does not appear in the 1794-1795 list, it must have been painted in the fall of that year, Malbone's second season, 1795-1796, which he passed in Providence.

*Description*: 2.8 x 2. Bust,



almost front, head to left, eyes to front. Hair, darkish gray, powdered and brushed back; eyes, grayish blue; complexion, fair; coat, double-breasted, blue-green velvet; stock and jabot, white; background, red curtain, grayish-brown wall on left, part of chair with three tacks showing on right. This miniature in 1929, with that of Sarah Brown, established the kind of work Malbone was doing in 1795 when he was 18 years old. They differed so greatly from his later well-known work that they seemed to be the work of another artist. Malbone used this background for months—five or more miniatures have been seen in which it appears.

*Exhibited:* National Collection of Fine Arts, formerly National Gallery of Art, 1929; Rhode Island Tercentenary, 1936.



[76] JAMES BURRILL, JR.

*Reproduced:* *The Magazine Antiques*, Nov. 1929, p. 373.

*Owners:* (1) Hon. James Burrill, Jr., to 1820; (2) his daughter, Mary E. (Burrill) Curtis, Dec. 25, 1820 to July 23, 1826; (3) his daughter, Susan A. (Burrill) Greene, to February 6, 1831; (4) his daughter, Eleanor F. (Burrill) Burges, to May 21, 1865; (5) the latter's widower, Walter S. Burges, to July 26, 1892; (6) their daughter, Cornelia (Burges) Green, to January 8, 1901; (7) their daughter, Sarah E. (Burges) Smith; (8) their daughter, Theodora F. (Burges) Smith, to April 30, 1926; (9) the son of Cornelia Burges Green, U.S. Senator Theodore Francis Green, from 1927 to date.

[77] BUTLER, CAPTAIN EDWARD (1762–1803). Captain Butler, the fifth son of Thomas and Eleanor (Parker) Butler, was born at West Pennboro Township, Cumberland Co., Pa., March 20, 1762. He was color bearer in the Revolution when only sixteen years old; 1st Lieutenant in 1781 and was present at the siege of Yorktown; Captain 1791 in General St. Clair's Regiment. Married Isabel Fowler; their son, Edward Gay Butler, born 1800, married Frances Parke Lewis who was born at Mt. Vernon three weeks before General Washington's death. Frances' parents were Major Lawrence and Eleanor Parke Custis Lewis of "Woodlawn."

*Date:* About 1799.





[77] CAPT. EDWARD BUTLER

*Description:* 3 x 2.8. Signed "Malbone." Bust to right, eyes to front. Hair, powdered; eyebrows, light brown; eyes, light hazel; complexion, pale; background, sky effect; uniform, Captain of the Army, silver epaulet on the right shoulder; tie, dark blue; jabot, white; coat, dark blue with vermilion trimmings; buttons, brass.

*Owner:* Edward Gay Butler.

[78] CADWALADER, GENERAL THOMAS (1779-1841).

*Date:* 1804, Philadelphia.

*Note:* Mentioned in Acct. Bk. 15-13: "Mr. Cadwalader pd (\$)<sup>50</sup>."

*Description:* 3 x 2.5. Bust, head and body to right, eyes to front. Hair, brown, over forehead; eyes, brown; complexion, fair; coat, black; stock and waistcoat, white.

*Owners:* Mrs. John Cad-



[78] GEN. THOMAS CADWALADER

walader; Miss Sophia Cadwalader; Thomas F. Cadwalader.

[79] CARTER, MRS. JAMES OTIS (1780-?).

*Date:* About 1800, Boston.

*Description:* 3 x 2.7. Bust to left, eyes to front. Hair, very dark brown, over forehead and shoulders; eyes, very dark brown; complexion, fair; dress, low V-shaped neck, creamy white; background, blue-gray on right to creamy pink on left. [Illus. p. 154.]

*Exhibited:* National Collection of Fine Arts, formerly National Gallery of Art, 1929.

*Reproduced:* Wood-engraving by G. Kruell, *Harper's Magazine*, November 1879, Vol. 59, pl. 497; *Art and Archaeology*, May 1930, p. 207.

*Owners:* Bequeathed by Mrs. James Warren Sever, 1878, to Museum of Fine Arts, Boston.



[79] MRS. JAMES OTIS CARTER

[80] CATTEL, MRS. WILLIAM (MARY LADSON). Married in 1801.

*Date:* 1801, Charleston.

*Note:* Not listed in Malbone's Acct. Bk. unless it is one of the five miniatures listed under "Ladson Major and family" as painted at Charleston, Feb.-April 1801 (Acct. Bk. 32-13).

*Description:* 3.2 x 2.8. Signed "Malbone," lower right. Waist-length, to right, eyes to front. Hair, dark brown; eyes, brown; complexion, highly colored; dress, white muslin, blue ribbon sash; background, sky effect. Rather more stipple in the face than in his later work. [Illus., FARL photo.]

*Owners:* William Cattel to 1842; Maria Cattel to 1872; Mrs. Sidney Cathoun (Hall) Harris to 1907; William Hall Harris; inherited by his three daughters, 1942: Mrs. John A. Reidy and



[80] MRS. WILLIAM CATTEL

Mrs. John D. Houghton of Brookline, Mass., and Mrs. Josiah D. Swett of Bloomfield, Conn.

[81] CHANNING, ANN (later MRS. WASHINGTON ALLSTON) (1778-1815). Sister of Dr. William Ellery Channing. Married the artist, Washington Allston, 1809. She was his first wife.

*Date:* About 1800.

*Description:* 3.4 x 2.8. Bust, body to front, head and eyes to right. Hair, parted in middle, curly, hangs down her back; eyes, gray; dress, low V-shaped neck, white trimmed with lace; background, ivory. This miniature is little more than a monotone.

*Reproduced:* *The Magazine Antiques*, Nov. 1929, p. 378.

*Exhibited:* The National Collection of Fine Arts, formerly National Gallery of Art, 1929.



[81] ANN CHANNING

*Owners:* Lucy Channing Headley; City Art Museum of St. Louis.

[82] CLARK, MRS. INNES (LYDIA BOWEN) (1752-about 1831).

*Date:* 1802, New York.

*Note:* Mentioned in Acct. Bk. 31-7: "x Mrs. Clark pd (\$ )50."

*Description:* 2.12 x 2.1. Bust to right, eyes to front. Brown eyebrows, eyes and hair, the latter almost entirely covered with a white cap; complexion, fair; dress, black; white kerchief around the neck; background, grayish. Mr. Harry Wehle writes that this miniature "was a joy to behold."

*Reproduced:* *The Magazine Antiques*, April 1933, p. 131.

*Owners:* Mrs. Innes Clark, about 1805-1831; Mrs. Robert Hare (Harriet Clark), 1831-



[82] MRS. INNES CLARK

1869; Mrs. Frederick Prime (Lydia Hare), 1869-1883; Mrs. Lewis L. Delafield (Emily Prime), 1883-1909; Mrs. Emily Delafield Floyd, 1909.

[83] CLARKE, MRS.

*Date:* 1803, Providence.

*Note:* Mentioned in Acct. Bk. 13-6: "Mrs Clarke pd (\$ )50."

*Owners:* Unlocated.

[84] CLITHERAL, MR.

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 4-12: "Recd of Mr. Clitheral for do. [a picture and a setting] (\$ )78."

*Owners:* Unlocated.

[85] CLITHERAL, MR.

*Date:* Dec. 1801, Charleston.

*Note:* Mentioned in Acct.

Bk. 35-5: "x Mr. Clitheral Xpd."  
*Owners:* Unlocated.

[86] COCHRAN, CHARLES BURNHAM (1766-1833). Born in Charleston, S.C., the son of Robert and Mary Burnham Elliott Cochran. Among his many official positions in South Carolina were those of Intendent (mayor) of Charleston and president of the Union Bank.

*Date:* May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 35-16: "x Mr. Cochran, Federal Marshall pd with setting."

*Description:* 2.14 x 2.2. Bust to right, eyes to front. Hair and sideburns, powdered; eyes, dark gray; eyebrows, gray or blond; complexion, ruddy; coat, dark brown, velvet collar; stock, white; background, sky blue and cloudy.

*Owners:* Mrs. Peter Bacot



[86] CHARLES B. COCHRAN

(Mary E. Cochran), 1833-1847, the subject's daughter; Mrs. John Van Vorst (Emily Harramond Bacot), 1847-1901; Mrs. James Brinckerhoff Vredenburg.

[87] COCHRAN, MR.

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 4-8: "Recd of Mr. Cochran for a picture & setting, \$73."

*Owners:* Unlocated.

[88] CODMAN, MRS.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-16: "Mrs Codman pd (\$ ) 50."

*Owners:* Unlocated.

[89] COLEMAN, MR.

*Date:* Jan. 1804, New York.

*Note:* Mentioned in Acct. Bk. 13-15: "Mr. Coleman del pd (\$ ) 50."

*Owners:* Unlocated.

[90] COOLIDGE, CORNELIUS, of Boston.

*Date:* Oct.-Nov. 1804.

*Note:* Mentioned in Acct. Bk. 17-22: "Mr Cooledge pd (\$ ) 50."

*Description:* 4 x 3, rectangle. Waist-length portrait seated to the right, showing the right hand holding a quill pen. Hair, rather thin, parted on right side and brushed over center portion of the forehead, auburn; sideburns; eyes, blue; complexion, fair; coat, black; stock, white; waistcoat, whitish pink; background, blue-gray.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 131.



[90] CORNELIUS COOLIDGE

*Owners:* Coolidge and Stanwood families of Boston. Margaret Stanwood; Francis Coolidge Stanwood; Mrs. Francis C. Stanwood (Daisy Gonzales); Boyer Gonzales, 1917-1934; Estate of Boyer Gonzales.

[91] COOLIDGE, MRS.

*Date:* 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-23: "Mrs. D[itt]o [Coolidge] .1."

*Owners:* Unlocated.

[92] COX, MR.

*Date:* [Nov.] 1800-[Feb.] 1801, New York.

*Note:* Mentioned in Acct. Bk. 31-28: "Mr Cox"—one of 12 painted in New York, 1800-1801, at \$35 and \$40 each.

*Owners:* Unlocated.

[93] CURTIS, JOHN.

*Date:* Nov. 1794-April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-14: "John Curtis 1," price 2 guineas.

*Owners:* Unlocated.

[94] CURTIS, MRS. JOHN.

*Date:* Nov. 1794-April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-15: "Mrs Do [*i.e.*, Mrs. John Curtis] 1," price 2 quineas.

*Owners:* Unlocated.

[95] CURWEN, JOSEPH (1778-1848). Born in Little Broughton, Cumberland, England, March 27, 1778. Died in Philadelphia, March 26, 1848.

*Date:* After April 1804, Philadelphia.

*Note:* Mentioned in Acct. Bk. 15-14: "Mr Curvan pd (\$).50."

*Description:* 2.15 x 2.5. Bust



[95] JOSEPH CURWEN





[96] MRS. JOSEPH CURWEN

to right, eyes to front. Hair, black, combed forward; sideburns; eyes, blue; coat, black; waistcoat, stock and jabot, white; background, pearl-gray, darker above the head and at the shoulders.

*Owners:* George Fisher Curwen I, II, and III.

[96] CURWEN, MRS. JOSEPH (SELINA FENWICK GADSDEN) (?-1819). Died in Philadelphia, April 6, 1819.

*Date:* About 1804.

*Description:* About 3 x 2.8 from the photograph. Bust to left, eyes to left. Hair parted from ear to ear, combed over the forehead; background, dark on left, lighter on right, no color description.

*Owner:* David Fleming.

[97] CUTHBERT, JAMES ALEXANDER ROSS (1767-1849). Cuthbert was a member of



[97] JAMES A. R. CUTHBERT

a prominent Canadian family of English descent. He married first Jean Fraser and then Catherine Cairms of Montreal, Canada.

*Date:* 1799, place unknown.

*Description:* 2.14 x 2.4. Signed "Malbone, 1799," right center. Bust, body to front, head and eyes to right. Hair and sideburns, curly and powdered, and a pigtail; eyes, blue; complexion, fair; coat, blue; stock and waistcoat, white; background, the ivory except blue shading on lower left and brown cross hatching on right. This is very subtly modelled without lines and in excellent condition with subdued color. A miniature of rare quality.

*Owners:* James Alexander Ross Cuthbert; his son, G. Ross Cuthbert; his daughter, Mrs. David Bostwick; her daughter, Mrs. Octavian Cuthbert; her son,

Albert Edward R. Cuthbert; his widow, Mrs. Albert Edward R. Cuthbert; and bequeathed by her to her daughter, Miss Margaret Cuthbert in New York, 1941; Cleveland Museum of Art, 1950.

[98] DALLASS, MISS.

*Date:* July 1804, Newport.

*Note:* Mentioned in Acct. Bk. 15-20: "Newport Miss Dallass pd (\$55)."

*Owners:* Unlocated.

[99] DANAË.

*Date:* When or where painted, unknown. Possibly painted in London, 1801.

*Note:* Mentioned in Acct. Bk. 22-10, for Boston, 1805: "lef in care of I. P. Davis one trunk containing containing books &c a picture of Danae and a pentagraph and a small box." In the inventory of Malbone's estate, July 27, 1807, there is listed: "1 Oil d[itt]o [i.e., painting] representing Dan'ea \$60." The painting was sent to Charleston twelve years later where it is mentioned in an advertisement appearing in the *Charleston Courier*, June 11, 1819: "Just received, and for sale at the Painting Rooms, back of Barerelli, Torre & Co., Broad Street, a beautiful PAINTING OF DANAË, by the late celebrated Edward G. Malbone, considered by connoisseurs a Production of first rate merit." An advertisement in the same paper for June 17th, notes that the painting "will be Raffled, as soon as a few more subscribers are obtained." An advertisement for June 23d states that the picture

is "now exhibiting at Hinkley's Painting Rooms, Tradd Street, two doors from Church Street, lately occupied by Mr. Shields. . . ."

*Description:* Oil painting, size unknown. Possibly a copy of Correggio's "Danaë" in the collection of the Duke of Bridgewater. But Malbone's picture is now lost and the only contemporary description of it that has come to light refers to it simply as "beautiful" and "a Production of first rate merit."

*Owners:* Unlocated.

[100] DAVIS, ISAAC P. (1771-1855), a Boston merchant and a patron of the artists. Gilbert Stuart, who painted his portrait, used his white horse as the model seen in the large painting of "Washington at Dorchester Heights," originally in Faneuil Hall, now in Museum of Fine



[100] ISAAC P. DAVIS

Arts, Boston. Davis married Susan, daughter of David Jackson of Philadelphia.

*Date:* Dec. 1804–Jan. 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19–10: "Mr. Davis — pd (\$)<sup>50</sup>."

*Description:* 3.12 x 3. Waist-length, profile to the left. One of the few profile miniatures by Malbone. Hair, medium brown; eyes, hazel; complexion, fair; background, dark grayish-brown to deep maroon with grayish-blue spot back of the head. Mr. Davis's miniature is mentioned in Miss Quincy's description of Malbone's studio.

*Reproduced:* *American Magazine of Art*, April 1929, p. 187; *The Magazine Antiques*, Nov. 1929, p. 379.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owners:* Isaac P. Davis, to 1855; Mrs. George Bancroft, 1855–1886, niece of Isaac P. Davis; her second husband, Alexander Bliss, 1886–1896; Dr. William J. A. Bliss, 1896–1946; Mrs. W. J. A. Bliss and Miss Eleanor A. Bliss.

[101] DEAS, DAVID (1771–?).

*Date:* 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32–7: "Feby March & April 1801 . . . Mr David Deys — 1."

*Description:* 2.14 x 2.4. Bust to right, eyes to front. Hair parted on his right side, combed partly over his forehead; eyes,



[102] MRS. DAVID DEAS

gray; complexion, fair; coat, blue; stock and neck wear, white; background, blue and white.

*Owners:* David H. Deas; Rutledge Holmes Deas.

[102] DEAS, MRS. DAVID (MARY SOMERS).

*Date:* Feb.–April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32–8: "Mrs do [David Deys] 1."

*Description:* 2.14 x 2.7. Bust to left, eyes to front. Hair, brown, curly over top of head, ear, and back of neck; eyes, hazel; complexion, fair; dress, low V-shaped neck, white; background, light blue and white.

*Owners:* David H. Deas; Rutledge Holmes Deas, 1930.

[103] DEAS, MRS. WILLIAM ALLEN (ANNE IZARD)



[103] MRS. WM. ALLEN DEAS

(1779-1863), daughter of Hon. Ralph and Alice Delancey Izard. Born in Paris, France; married William Allen Deas in 1798.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-6: "Mrs W. A. Deys 1."

*Description:* 6 x 4.13. Although the ivory is large, only about one-third has been painted on. Bust to left, eyes to front. Hair, except for two reddish-brown curls, is covered with light-colored scarf; eyes, brown; complexion, fair; earrings and necklace, pearl; background, vignettied, so the subject seems to be looking through an oval of clouds.

*Owner:* Mrs. Virginia Deas Underwood.

[104] DENMAN, SAMUEL. Born 1774, Springfield, New Jersey; died 1816, Philadelphia, Pa.

*Date:* About 1803.

*Description:* 3.1 x 2.7, size of photograph. In 1928, the author was shown by Mrs. Reynolds Landis faded photographs of this and the next miniature. They are typical Malbones. Neither photographs nor information have been furnished by the then owner, Mrs. John Hampton Lynch.

*Owner:* Present owner said to be Mrs. John Ellis Emerson (Madelaine Lynch), Titusville, Pa.

[105] DENMAN, MRS. SAMUEL (ANNA MARIA HAMPTON). Born 1776, Elizabethtown, New Jersey; died 1818, Philadelphia, Pa.

*Date:* About 1803.

*Description:* 2.14 x 2.5, size of photograph.

*Owners:* Mrs. John Hampton Lynch, 1928; present owner said to be Mrs. John Ellis Emerson, Titusville, Pa.

[106] DENNIS, AARON CHASE, of Newport.

*Date:* About 1803.

*Description:* 3 x 2.6. Bust to right, eyes to front. Dark brown hair all over forehead; eyes, dark gray; complexion, fair; coat, black; collar, white; stock and jabot, white; waistcoat, black; background, warm gray, fine lines.

*Owners:* Sarah Desier Nichols, granddaughter of Aaron C. Dennis; Museum of Fine Arts, Boston, since 1932. [Illus. p. 162.]

[107] DENNIS, MRS.

*Date:* Dec. 1802-June 1803, New York.



[106] AARON C. DENNIS

*Note:* Mentioned in Acct. Bk. 9-3: "x Mrs. Dennis pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[108] DERBY, JOHN (1762-1831), of Salem, the son of Elias Hasket Derby of Salem and Elizabeth Crowninshield. He married Eleanor Coffin, daughter of Dr. Nathaniel Coffin and Eleanor Foster of Portland, Maine.

*Date:* 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-15: "Mr John Derby pd (\$)<sup>50</sup>."

*Description:* 3.6 x 2.12. Bust to right, eyes to front. Hair, light brown, thin, parted in the middle; eyes, brown; complexion, fair; coat, dark blue; stock, white; waistcoat, light brown; background, light bluish gray.

*Owners:* Mrs. John Rogers (Sarah Ellen Derby); John



[108] JOHN DERBY

Rogers, husband of Sarah; the Misses Rogers; Maria Purdon; Mrs. William A. Dupee.

[109] DERBY, MRS. JOHN (ELEANOR COFFIN) (1779-1859), daughter of Dr. Nathaniel Coffin and Eleanor Foster of Portland, Maine.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-14: "Mrs John Derby Salem pd (\$)<sup>50</sup>." "Mrs. Derby" is also mentioned at 17-20 but no price or other indication that a second miniature was painted.

*Description:* 3.8 x 2.12. Waist-length, body slightly to left, head and eyes to front. Hair parted in middle, light brown; eyes, gray; complexion, fair; dress, white, rounded low neck; background, grayish.

*Reproduced:* Eliza S.



Bowne, *A Girl's Life Eighty Years Ago*, ed. by Clarence Cook, opp. p. 22.

*Owners:* Mrs. John Rogers (Sarah Ellen Derby); John Rogers, husband of Sarah; the Misses Rogers; Miss Maria Purdon; Mrs. William A. Dupee.

[110] DERBY, MRS. RICHARD C. (MARTHA COFFIN).

*Date:* About 1802.

*Description:* 3 x 2.8. Bust to right, eyes to front. Full head of hair surrounding face. Signed on the back, "This paper must not be taken off when the picture is . . . [last word illegible] E G M." Hair, light brown; eyes, blue; complexion, pale; background, bluish with clouds. Bolton lists two miniatures of this name. Mr. Wehle claims there is only one.

*Reproduced:* Eliza S. Bowne, *A Girl's Life Eighty Years*



[110] MRS. RICHARD C. DERBY

*Ago*, ed. by Clarence Cook, opp. p. 116; Wharton, *Heirlooms in Miniatures* (1898), p. 238, but reversed; Wehle, *American Miniatures*, pl. 20; J. J. Foster, *Miniature Painters, British and Foreign*, Vol. 2, pl. 81, no. 162.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owners:* Miss Peabody of Boston, 1887; Roger Alden Derby, to 1910; Metropolitan Museum of Art.

[111] DEVOTION.

*Date:* Probably 1807, Savannah. Mrs. Henrietta Whitehorne found the following Malbone memorandum dated April 6, 1807, just a month before his death, "Presented to Mr. Robert Mackay of Savannah, Georgia, a Miniature Picture representing Devotion, as a present for Mrs. Mackay [who was then in England]."—Dunlap, 1834 ed., Vol. II, p. 29, note.

*Description:* 3 x 2.6. Bust, body front, eyes upraised in an attitude of devotion. Hair, flowing pale yellow, parted in middle; eyes, blue; dress, low-necked, white; background, light.

*Owners:* Mrs. Robert Mackay; Mrs. K. M. Stiles; Miss K. M. Low; Mrs. Hugh Graham (Jessie Low), since 1928.

[112] DEWOOLF, MRS.

*Date:* 1802, Newport

*Note:* Mentioned in Acct. Bk. 31-14: "xMrs. Dewoolf pd (\$ )50."

*Owners:* Unlocated.

## [113] DEXTER, S.

*Date:* Nov. 1794–April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2–8: "S. Dexter 1," price 2 guineas.

*Owners:* Unlocated.

## [114] DICKEY, MR.

*Date:* June 1802, New York.

*Note:* Mentioned in Acct. Bk. 31–9: "x Mr Dickey . . . [pd.] (\$50.)"

*Owners:* Unlocated.

## [115] DICKEY, MRS.

*Date:* June 1802, New York.

*Note:* Mentioned in Acct. Bk. 31–10: "x Mrs [Dickey] do [pd.] (\$50.)"

*Owners:* Unlocated.

## [116] DICKINSON, ANSON (1779–1852), portrait painter in oil and miniature.

*Date:* July 1804, New York.

*Note:* Malbone arrived from Philadelphia in New York and took lodgings on July 7th with Mr. Gallop and stayed only eight days. During that time, so far as is known, he painted only one miniature, that of Mr. Dickinson, and in the Acct. Bk. entry 15–19 which records it he wrote \$40 over his regular \$50 charge, showing a 20% reduction presumably out of courtesy for a fellow artist. This entry confirms the story in *Reunion of the Dickinson Family at Amherst, Mass. August 8th and 9th, 1883* (1884), p. 181: "In 1804 young Dickinson sat for his like-

ness to Malbone, in New York, and from observing his manner derived new stimulus and instruction. One of the sittings occurred on the day of the funeral of Alexander Hamilton [July 14, 1804], and the procession passed the window of Malbone's room. So absorbed was he in the business in hand that he neither paused himself to view the pageant, nor suffered his sitter to do so."

*Owners:* I have been unable to locate this miniature. Rev. Anthon T. Gesner, author of *The Dickinson Family of Milton and Litchfield* (1913), suggested to me that the miniature was in the possession of relatives in Chicago, but my letters to them were not answered or were returned.

## [117] DOAK, A LADY FOR CAPTAIN.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21–6: "a picture of a Lady for Capt Doak pd (\$50.)"

*Owners:* Unlocated.

## [118] DODGE, S.

*Date:* Nov. 1794–April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2–19: "S. Dodge 1."

*Owners:* Unlocated.

## [119] DOYL, MR.

*Date:* Dec. 1804–Jan. 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19–14: "Mr Doyl Dr for a fancy piece \$25 recd 12—recd 25" ["fancy piece \$25 recd 12" crossed out].

*Owners:* Unlocated.



[120] MARY ELIZABETH DULLES

[120] DULLES, MARY ELIZABETH (later MRS. LANGDON CHEVES). Her husband was Speaker of the House of Representatives, September 19, 1814 to March 3, 1815.

*Date:* 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-11: "Miss Dulles."

*Description:* 3.6 x 2.14. Waist-length, to right, eyes to front. Hair, golden, parted in the middle, loosely knotted toward the back of her head; eyes, blue; complexion, fair, pink cheeks; dress, low-necked, white; background, sky effect, pale pink and blue.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 131.

*Owners:* Mary Elizabeth Dulles (Mrs. Langdon Cheves) to 1836; Miss Sophia Cheves (Mrs. Cheves' oldest daughter, later Mrs. Charles T. Haskell) to 1918; Miss Sophia Lovell Haskell to 1922;

Langdon Cheves; estate of Langdon Cheves.

Mr. Cheves wrote that there is an unfinished sketch by Malbone of this subject [see No. 121], present owner, Mrs. R. C. Haskell. He also lists the following copies of the original or copies of copies: (1) by Mrs. Langdon Cheves, Jr. (1838-1847); (2) Dublin copy, artist unknown (about 1836); (3) by Mrs. Gilbert A. Wilkins (second daughter of Mrs. Cheves), copied from copy (1), damaged by fire, owned by Mary Elizabeth Wilkins; (4) same as copy (3), owned by Mrs. Langdon Cheves; (5) by Mrs. Langdon Cheves, about 1872, owned by Mr. William T. Haskell; (6) by Mrs. Langdon Cheves, about 1879, owned by Mrs. S. G. Stoney; (7) by Mrs. Langdon Cheves before 1890, for Mary C. Dulles, which he thinks to be the miniature owned by Heatly C. Dulles, which has been reproduced and exhibited as by Malbone; (8) one about which there is no information except that it is owned by Mrs. Robert C. Wilson.

[121] DULLES, MARY ELIZABETH (later MRS. LANGDON CHEVES).

*Date:* 1806, Charleston.

*Description:* An unfinished sketch but is not a copy after the finished miniature because, except for the pose, the details are different. Stylistically it is similar to the unfinished miniature of Robert Mackay, No. 254 herein.

*Owner:* Mrs. R. C. Haskell.

## [122] DUNLAP, DR.

*Date:* 1802-1803, New York.

*Note:* Mentioned in Acct. Bk. 9-13: "del x reed of Dr. Dunlap pd (\$50.)"

*Owners:* Unlocated.

## [123] EDES, MR.

*Date:* Dec. 1804-Jan. 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-19: "Mr Edes — pd (\$50.)"

*Owners:* Unlocated.

## [124] EDWARDS, MISS.

*Date:* 1803 (after June 1), New York.

*Note:* Mentioned in Acct. Bk. 11-12: "x Miss Edwards pd (\$50.)"

*Owners:* Unlocated.

## [125] EDWARDS, MR.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-2: "Recd of Mr. Edwards (\$52.)"

*Owners:* Unlocated.

## [126] EDWARDS, MR.

*Date:* Before May 1802.

*Note:* Mentioned in Acct. Bk. 34-10: "x Mr. Edwards with a setting pd race week."

*Owners:* Unlocated.

## [127] ELLISON, CAPTAIN F.

*Date:* 1802-1803, New York.

*Note:* Mentioned in Acct. Bk. 9-14: "deld x Capt. F Ellison pd (\$50.)"

*Owners:* Unlocated.

## [128] F., MISS.

*Date:* 1804, Newport.

*Note:* Mentioned in Acct. Bk. 17-3: "Miss F [one of two] sketches [for?] Mrs. Rathbone," who was the artist's sister. Probably a gift to her.

*Owners:* Unlocated.

## [129] FARLEY, EBEN (1775-1826).

*Date:* About 1796.

*Description:* 2.10 x 2. Bust to right, eyes to front. Hair, pompadour, long and powdered; eyes, brown; complexion, fair; coat, indigo blue; stock, white; waistcoat, white with brown dots, and buttons to match coat; background, intense dark blue with lighter tones, sky effect. On the back is a medallion [see No. 129a]. This miniature is of the period immediately following that of the red-curtain background. It has fine stipple in the



[129] EBEN FARLEY



[129a] MEDALLION (EBEN FARLEY)

face, but is before the skill and ease shown in the copy of John Francis of 1797.

*Reproduced:* *Bulletin of Worcester Museum of Art*, October 1915, p. 12; *The Magazine Antiques*, November 1929, pp. 373-4.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, formerly National Gallery of Art.

*Owner:* Worcester Museum of Art.

[129a] MEDALLION BACK-ING MINIATURE OF EBEN FARLEY [No. 129].

*Date:* About 1796.

*Description:* Picture of a mournful young lady with a white dog, sitting beside the sea. "Malbone was dissatisfied with his por-

trait of Mrs. Farley. Instead he asked for a lock of the lady's hair, and after a few days returned this exquisite medallion which he begged the family to accept as a gift in partial compensation for their disappointment in regard to the portrait." (*Bulletin of Worcester Museum of Art*, October 1915, pp. 12-13).

*Owner:* Worcester Museum of Art.

[130] FENNO, CAROLINE.

*Date:* About 1802.

*Description:* 3 x 2.6. Bust to right, eyes to front. Hair, soft brown, parted in the middle, hangs around the face and neck fairly straight; eyes, light gray; complexion, faded; dress, white muslin; background, light gray and pink. Ivory frame.

*Reproduced:* *American Magazine of Art*, April 1929, p. 190.

*Exhibited:* National Collection of Fine Arts, formerly National Gallery of Art, 1925-1926 and 1929; Pennsylvania Academy of the Fine Arts, 1926, No. 251.

*Owner:* Mrs. Elizabeth White McCarthy.

[131] FENNO, ELIZA (? - 1817). She married Gulian Crommelin Verplanck in 1811.

*Date:* June 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-11: "x Miss Fenno intended for a present to her Sister."

*Description:* 3.10 x 2.14. Waist-length, profile to the left.



Malbone painted few profile portraits. Hair, light brown, almost a bob; eye, hazel; complexion, fair; dress, white, round low neck; background, sky with trees on right and left. Quite a similar background will be found in the miniatures of Eliza Mason, 1805, and Eliza Izard, Dec. 1801-Jan. 1802.

*Reproduced:* Wharton, *Heirlooms in Miniatures* (1898), opp. p. 154; J. J. Foster, *Miniature Painters, British and Foreign*, Vol. 2, pl. 8, no. 157; Isham, *History of American Painting* (1927), opp. p. 114; *Metropolitan Museum of Art Catalogue of an Exhibition of Miniatures* (1927), frontis.; *Metropolitan Museum of Art Bulletin*, March 1927; Wehle, *American Miniatures* (1927), pl. 27.

*Exhibited:* Metropolitan Museum of Art, 1927.

*Owners:* G. C. Verplanck; William T. Verplanck; Mrs. Eliza

Fenno Verplanck Richards; Miss Louisa Verplanck Richards.

[132] FENWICK, MISS.

*Date:* Dec. 1801-1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-8: "x Mrs. Gadsden Miss Fenwick." A miniature of Miss Fenwick is mentioned in Dunlap and in Bolton as having been painted at Charleston in 1803-1804, but their source is a statement by the artist's sister, Mrs. Whitehorne, who seems to have misinterpreted the Acct. Bk. entry as to date.

*Owners:* Unlocated.

[133] FIELD, MRS. JOHN (HANNAH GLADDING) (1768-1848). Born in Newport. Married Captain John Field of Providence, Nov. 3, 1785, who was lost at sea before 1800. Married second, Colonel James Burr, 1811.



[131] ELIZA FENNO



[133] MRS. JOHN FIELD

*Date:* About 1796, Providence.

*Description:* 2 x 1.10. Bust to left, eyes to front. Hair, powdered, brown, curly, with a pink ribbon running through it; eyes, dark gray; complexion, fair; dress, cream, has been smudged; background, blue gray, light on the left and dark on the right.

*Owners:* Always owned in the family. Mrs. Henry B. Chace (Maude Dailey); Miss Maude Chace.

[134] FISH, NICHOLAS (1758-1833). Born in New York City, he became Aide-de-Camp of General Scott during the Revolution, a Lieutenant Colonel at the end of the war, an intimate friend of Alexander Hamilton, Adjutant General of the State of New York from 1786 for many years, Supervisor of Revenue under Washing-



[134] NICHOLAS FISH

ton, Alderman of New York City, 1806-1817, and an active member of many benevolent, literary and religious institutions. He married Elizabeth Stuyvesant, April 30, 1803.

*Date:* 1803, New York.

*Note:* Mentioned in Acct. Bk. 9-16: "x Col. Fish—pd (\$ )50."

*Description:* 3 x 2.7. Bust to right, eyes to front. Hair, dark brown, parted in the middle, covers half of forehead; eyes, gray; complexion, pink; coat, blue; stock, waistcoat, and collar, white; four yellow buttons; background, light gray to pink, darker at bottom. Frame has had a new reddish gold back soldered on, all one piece. Front is original.

*Reproduced:* Wehle, *American Miniatures* (1927), pl. 23; Margaret Armstrong, *Five Generations* (1930), opp. p. 132.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, formerly National Gallery of Art.

*Owners:* William Beverly Rogers; Mrs. Hamilton Fish; Hamilton Fish IV.

[135] FISHER, JAMES.

*Date:* About 1802.

*Description:* 2.14 x 2.6. Bust to right, eyes to front. Hair, gray and very thin; eyes, blue; eyebrows, brown; complexion, fair; coat, plum colored; stock and waistcoat, white; sky, blue and pink.

*Exhibited:* As the work of Charles Fraser (1782-1860), Carolina Art Association, 1934, No.



[135] JAMES FISHER

15; National Collection of Fine Arts, 1934, formerly National Gallery of Art. This miniature does not have the characteristic technique of Fraser, but does have that of Malbone.

*Owners:* John B. Holmes; his son, Arthur Fisher Holmes; his son, Edward Fisher Holmes; presented to his brother, George S. Holmes; bequeathed in 1922 to Mrs. George S. Holmes (Nellie Hotchkiss); Miss Charlotte Holmes.

[136] FISHER, MRS.

*Date:* Dec. 1801–May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33–13: "x Mrs. Fisher."

*Owners:* Unlocated.

[137] FODEA, MR. L.

*Date:* July 1804, Newport.

*Note:* Mentioned in Acct.

Bk. 15–22: "Mr L. Fodea pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[138] FRANCIS, JOHN (1763–1796), Philadelphia merchant who married Abby, the daughter of his partner, John Brown (*q.v.*).

*Date:* Signed "Malbone, 1795," Providence. Probably in the fall.

*Description:* 2.13 x 2.2.

Bust to left, eyes to left. Hair, powdered and brushed back pompadour-style; eyes, gray; complexion, ruddy and fresh; coat, dark grayish green; stock, white; waistcoat, light yellow; buttons, match coat; background, red curtain and gray spot on left, part of chair with three tacks. The technique is the same as in the two miniatures of Sarah Brown and James Burrill of same year. The next miniature is a copy of this one and was



[138] JOHN FRANCIS

painted in the latter part of 1797 and first part of 1798.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 373; *The Art Quarterly*, Spring 1939, p. 117.

*Exhibited:* National Collection of Fine Arts, 1929, formerly National Gallery of Art.

*Owner:* Estate of John Carter Brown Woods, 1930.

[139] FRANCIS, JOHN (1763-1796).

*Date:* 1797-1798, Newport.

*Description:* 3.1 x 2.4. This miniature was sent to me with the story that it was Malbone's copy of what was thought to be a foreign miniature. However, it was stylistically so similar to those of James Burrill, Jr. [No. 76] and Sarah Brown [No. 72] that I suggested that an examination of the right background of the supposed foreign original would probably disclose Malbone's signature, and so it proved, with the date 1795. This copy is signed on its front, "Malbone 1797," and on the back, "Edward G. Malbone, Newport, Jany 1798." Description is same as for the preceding miniature [No. 138] except that the copy has been framed for hanging and has faded from exposure on the wall, while the original is as fresh as the day it was painted. This miniature shows the great improvement in Malbone's technique in the short space of about two years and a half.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 373.

*Exhibited:* National Collection of Fine Arts, 1929, formerly National Gallery of Art.

*Owners:* Abby Brown Francis; Sarah Brown Herreshoff; Charles Frederick Herreshoff; Elizabeth Francis; estate of John Carter Brown Woods, 1930.

[140] FRASER, R. A.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-5: "R A Fraser. Sunday from 9 till 10."

*Owners:* Unlocated.

[141] FRY, CATHERINE (1780-1858). She married Samuel Wickham of Newport, January 31, 1807.

*Date:* Inscribed around the top of the rim, "Kate Fry at 19 by Malbone 1799," Providence.

*Description:* 2.8 x 1.14. Profile to the left. Hair, light



[141] CATHERINE FRY

brown, boyish bob (basketry design in back of frame); eye, blue or gray; complexion, fair; dress, white V-shaped neck with ruffle.

*Owners:* Mary, the daughter of Samuel Wickham and Catherine Fry, married July 19, 1827, Christopher Rhodes; their daughter Margaret married Rowland Robinson Hazard, but died soon afterwards. After her death, Hazard, whose mother was English, moved to Guernsey, Channel Islands, returning to Newport only once. He died in 1925, aged 94. Hazard's second wife, Marie Louise Hazard, died January 27, 1942, and willed the miniature to the Newport Historical Society. It was received in July 1947.

[142] FRY, MISS [CATHERINE?—see No. 141].

*Date:* July 1804, Newport.

*Note:* Mentioned in Acct.

Bk. 15-24: "Mr Wood pd (\$)50 Miss Fry." "Miss Fry" is written very small below "pd (\$)50."

*Owners:* Unlocated.

[143] FYALL, MR.

*Date:* Dec. 1801-Jan.

1802, Charleston.

*Note:* Mentioned in Acct.

Bk. 4-7: "Recd. of Mr. Fyale for 2 pictures (\$)100," and 35-7: "xx Mr Fyall and Lady. 2 finished del & paid." These seem to be duplicate entries.

*Owners:* Unlocated.

[144] FYALL, LADY OF MR.

*Date:* Dec. 1801-Jan.

1802, Charleston.

*Note:* Mentioned in Acct.

Bk. 4-7: "Recd. of Mr. Fyale for

2 pictures (\$)100," and 35-7: "xx Mr Fyall and Lady. 2 finished del & paid." These seem to be duplicate entries.

*Owners:* Unlocated.

[145] GADSDEN, MRS.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-14: "Recd of Mrs. Gadsden (\$)56."

*Owners:* Unlocated.

[146] GADSDEN, MRS.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-8: "x Mrs Gadsden Miss Fenwick" [No. 132]. It is possible that this is a duplicate entry for No. 145 and that Fenwick was Mrs. Gadsden's maiden name, the marriage taking place after the miniature was started but before payment was made. If so, Nos. 132, 145, and 146 represent a single miniature instead of three.

*Owners:* Unlocated.

[147-148] GARDIN, MRS.  
(Two miniatures.)

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-6: "Mrs Gardin 2."

*Owners:* Unlocated.

[149] GARDINER, ROBERT  
HALLOWELL (1782-1864).

His parents were Robert Hallowell and Hannah Gardiner but, at the request of his maternal grandfather, Dr. Silvester Gardiner, he took the Gardiner surname and inherited Gardiner, Maine. After





[150] MRS. ROBERT H. GARDINER

graduating from Harvard in 1801, he travelled abroad for sixteen months and then settled on his estate where he devoted much time to its cultivation and to advancing the interests of the town of Gardiner to which he gave a church, a lyceum, and a public library. He was a member of the Maine Historical Society, and was its president from 1846 to 1855. He married Emma Jane Tudor (1785-1865) of Boston in 1805.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct.

Bk. 21-7: "Mr Gardner 2 pictures with settings, hair work and cyphers. (\$) 140."

*Description:* 2.6 x 2.2. Bust to the left, eyes to the front. Hair, brown, slightly curly, combed forward; eyes, blue; complexion, fair; coat, black; stock and collar, white; background, flat, light at top, darker at the bottom.



[149] ROBERT H. GARDINER

*Reproduced:* *History of the Episcopal Church in Narragansett* by Wilkins Updike, Vol. 1, opp. p. 440, photogravure.

*Owners:* R. H. Gardiner, Jr.; R. H. Gardiner, 3d; Mrs. R. H. Gardiner; Robert H. Gardiner.

[150] GARDINER, MRS. ROBERT HALLOWELL (EMMA JANE TUDOR) (1785-1865). Daughter of Judge William Tudor, Judge Advocate on the staff of General Washington during the Revolution with the rank of Colonel. Married June 25, 1805.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct.

Bk. 21-7: "Mr Gardner 2 pictures with settings, hair work and cyphers. (\$) 140."

*Description:* 3 x 2.4. Bust to right, eyes to front. Hair, brown, almost entirely covered with a veil; dress, medium low neck, white.

*Owners:* R. H. Gardiner, Jr.; R. H. Gardiner, 3d; Mrs. R. H. Gardiner; Robert H. Gardiner.

[151] GEYER, JOHN.

*Date:* 1802 (before May), Charleston.

*Note:* Mentioned in Acct. Bk. 34-18: ". pd X Mr John Geyer."

*Owners:* Unlocated.

[152] GEYER, JOHN W.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-15: "Recd of Mr. Jn<sup>o</sup> W. Geyer (\$)<sup>50</sup>."

*Owners:* Unlocated.

[153] GIBBS, GEORGE, III (1776-1833), of Newport, later of Long Island. A mineralogist, he had a collection of 20,000 specimens (the largest in the United States) which he sold to Yale Uni-

versity in 1825. Married Laura, daughter of Oliver Wolcott, Secretary of the Treasury under Washington and Adams.

*Date:* About 1796.

*Description:* 2.8 x 2. Bust to left, eyes to front. Hair, rather straight, parted in the middle and combed over his forehead and hanging down to his shoulders, probably powdered; eyes, blue-gray; coat, blue; waistcoat, white with blue spots; stock and frill, white. Slight damage near bottom.

*Owners:* George Gibbs of New York City; Mrs. Joseph McGrath of Milwaukee, Wis. Sold to a private collector by James Graham and Sons, April 28, 1942.

[154] GIBBS, GEORGE, III (1776-1833).

*Date:* Jan. 1804, New York.



[153] GEORGE GIBBS III



[154] GEORGE GIBBS III

*Note:* Mentioned in Acct. Bk. 13-17: "Mr George Gibbs paid with a frame (\$)56."

*Description:* 3.6 x 2.12. Bust to left, eyes to left. Hair, brown, combed carelessly forward; sideburns to chin; eyes, blue; complexion, fair; coat, dark; stock, white; background, gray-blue; cracked from top to bottom through the ear.

*Owners:* George Gibbs of Sunswick, L.I., to 1833; Mrs. George Gibbs, to 1870; Mrs. T. d'Oremieux (née Gibbs); Mrs. J. West Roosevelt (née d'Oremieux). George Gibbs of New York City owns a copy.

[155] GILMAN, JOHN TAYLOR, JR. (1779-1808). Son of John Taylor Gilman and Deborah Folsom Gilman; born in Exeter, N.H., 1779. Graduated from Dartmouth College, 1796, and soon after was a commission merchant in Boston. His health failing, he spent the winter of 1807 in Charleston, but died there February 21, 1808. His father was fourteen times Governor of New Hampshire. His uncle Nicholas was a Senator. Both were active in the Revolutionary War and in politics after that time.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-11: ". Mr Gillman (\$)50."

*Description:* 3.3 x 2.9. Bust to right, eyes to right. Hair, auburn, combed forward; eyes, hazel; complexion, fair; coat, brown; background, sky effect, light gray

to pink, trees over his right shoulder. Miniature in poor condition.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 379.

*Exhibited:* National Collection of Fine Arts, 1929, formerly National Gallery of Art.

*Owners:* Mrs. Nicholas Emery (Anne Gibbs); Charlotte Emery; Mrs. J. C. (Abbot) Throop; Lucy Abbot Throop.

[156] GRATZ, RACHEL (later MRS. SOLOMON MOSES) (1783-1823).

*Date:* 1804, Philadelphia.

*Note:* The following entry appears in the Acct. Bk. 15-16: "Miss Gratz pd (\$)50." All but "Miss" has been scratched through and "50" has been blacked out. According to the story in Wharton's *Heirlooms in Miniatures*, p. 160, this miniature was painted as a gift to Miss Hoffman for her having introduced Malbone by letter to Rachel's sister Rebecca, who greatly helped him in obtaining orders in Philadelphia, where the Peales seemed to have a monopoly of the art market.

*Description:* 2.14 x 2.2, rectangular. Bust to right, almost profile, eyes upraised. Hair, light brown and curled over forehead and top of head; eyes, hazel; complexion, fair; dress, low-necked, white; background, grayish green. This miniature was originally framed in an oval with spandrels. About 1910 it was taken from the frame and found to be rectangular and signed "Malbone 1804." It is now framed showing the whole of



[156] RACHEL GRATZ

the ivory. This is a very subtly modelled miniature. The warm pearly-gray flesh tones are so graduated that the face and features are modelled without perceptible evidence of technique. The color is a beautiful warm pink, giving a perfect complexion.

*Reproduced:* As oval in Wharton's *Heirlooms in Miniatures*, p. 160; J. J. Foster, *Miniature Painters, British and Foreign*, Vol. 2, pl. 81, no. 153; *The Magazine Antiques*, April 1933, p. 131, as rectangle.

*Owner:* Mrs. John Heard Hunter (Fanny O'Driscoll).

[157] GRATZ, REBECCA (?).  
See No. 158.

*Date:* Probably 1804.  
"PHILA" on frame.

*Note:* If this is Rebecca, it may be the same as No. 159.

*Description:* 2.10 x 2.2.  
Bust to right, eyes to front. Hair, brown; eyes, dark brown; complexion, fair, pink cheeks; background, white clouds with blue patches in sky. This miniature has been called both Rachel and Rebecca Gratz and shows some resemblance to each of their known miniatures (Nos. 156 and 158), though its dark brown hair and eyes differ from Rachel's hazel eyes and light brown hair. So too does its dark brown hair differ from Rebecca's black, though in eye-color and complexion it tallies with hers. I therefore tentatively identify this miniature as of Rebecca.

*Exhibited:* As Rebecca Gratz, National Collection of Fine Arts, 1929, then National Gallery of Art, No. 26.

*Reproduced:* *American Magazine of Art*, April 1929, p. 186 (owner listed incorrectly);



[157] REBECCA GRATZ (?)

*The Magazine Antiques*, November 1929, p. 378; Parke-Bernet Galleries, Cat. 814 (1946), p. 18; Stephen S. Kayser and Isidore S. Meyer, "Early American Jewish Portraiture," *Publications of the American Jewish Historical Society*, Vol. XLI, No. 3, March 1952, p. 287, No. 8, repro., as Rachel Gratz.

*Owners:* Mrs. Thomas B. Gannett (now Mrs. Paul M. Hamlen); Mark Bortman since 1946.

[158] GRATZ, REBECCA (1781-1869), the daughter of Michael Gratz of Austria, who came to Philadelphia in 1759. Malbone came to Philadelphia with a letter of introduction and through her obtained many sitters. Most of her long life was devoted to helping others. She was equally devoted to Hebrew and Christian charities, being one of the founders of the Jewish Foster Home of the Female

Benevolent Association of which she was secretary. For most of fifty years she served upon its board of management. In 1838, she founded the Jewish Sabbath Schools. Through her friendship with Washington Irving and his description of her to Sir Walter Scott, she became the heroine of *Ivanhoe*.

*Date:* About 1804. Same style as shown in the dated miniature of her sister Rachel.

*Note:* This miniature may possibly be the one [No. 159] mentioned with nine others in Acct. Bk. 25-2 as "Engaged for October" [1804?]. If so, it was probably painted during Malbone's last sojourn in Philadelphia between April 27 and July 5, 1804.

*Description:* 3 x 2.8. Bust to right, eyes to front. Hair, black, parted in middle with braided knot at the back, few curls; eyes, dark brown; complexion, fair; background, neutral grayish brown; dress, white with brown spots. The dots, which in earlier reproductions were white, have changed to black.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Wharton, *Heirlooms in Miniatures*, opp. p. 160; Wehle, *American Miniatures*, pl. 20; J. J. Foster, *Miniature Painters, British and Foreign*, Vol. 2, pl. 81, no. 154; *Park Avenue Social Review*, June 1928, p. 23; *The Art Quarterly*, Spring 1939, p. 117.

*Owner:* Miss Rachel Gratz Nathan.



[158] REBECCA GRATZ



[159] GRATZ, REBECCA (1781-1869).

*Date:* Probably 1804, although entered in the Acct. Bk. on a page falling between two pages relating to 1806.

*Note:* Mentioned in Acct. Bk. 25-2: "Miss Rebecca Gratz pd (\$50)"—one of a list of ten miniatures "Engaged for October." But in what year? Of the names on this list which can be identified, all were of residents either of New York or Philadelphia, and 1804 is the only year in which Malbone worked in both cities, and he visited neither in 1806. This entry may possibly refer to No. 157 or 158.

*Owners:* Unlocated, unless this is the miniature described in No. 157 or 158.

[160] GREENE, HON. RAY (1765-1849). Born at Warwick, R.I., son of Governor William Greene, Jr. (1731-1809); graduated from Yale in 1784 and practised law at Providence, R.I., 1794-1797. Resigned as U.S. Senator, 1797-1801, to take the appointment of District Judge of Rhode Island, but a defect was found in the appointment, and as President John Adams' term came to a close March 3, 1801, Jefferson came into office and appointed another man, so Mr. Greene lost both offices.

*Date:* About 1798.

*Description:* 3 x 2.8. Bust to right; eyes to front; flowing powdered hair. Eyes, dark; complexion, fair; coat, brown; stock and waistcoat, white. Mason in



[160] RAY GREENE

*Reminiscences of Newport* says, "This is the finest miniature in Newport."

*Owners:* Ray Greene, Mrs. Katherine Ray Turner; Miss Annie L. Turner; Miss Annie L. Roelker.

[161] GREGORY, MR.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 34-8: "x Mr. Gregory del<sup>d</sup> and paid (\$60)." Has all the evidence of having been painted and paid for, but has been partially crossed out.

*Owners:* Unlocated.

[162] GREGORY, MR.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-12: "Recd of Mr. Gregory (\$60)." May be a duplicate entry

—same price, place, and approximate time as No. 161.

*Owners:* Unlocated.

[163] GREGORY, MR.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-18: "Mr. and Mrs. Gregory 2." The first miniature.

*Owners:* Unlocated.

[164] GREGORY, MRS.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-18: "Mr. and Mrs. Gregory 2." The second miniature.

*Owners:* Unlocated.

[165] HAMILTON, MAJOR.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-7: "Rec'd of Major Hamilton (\$)50\*." The \* refers to a duplicate entry on same page but entirely crossed out.

*Owners:* Unlocated.

[166] HAMILTON, MAJOR.

*Date:* Before May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 36-8: ". x Major Hamilton March 28."

*Owners:* Unlocated.

[167] HAMILTON, MRS.

*Date:* July 1802, Newport.

*Note:* Mentioned in Acct. Bk. 31-13: "x Mrs. Hamilton—pd (\$)50."

*Owners:* Unlocated.

[168] HAMILTON, MR. (A copy).

*Date:* Dec. 1802-June 1803, New York.

*Note:* Mentioned in Acct. Bk. 9-17: "x Mr Hamilton a copy pd (\$)40."

*Owners:* Unlocated.

[169] HAMILTON, GENERAL [ALEXANDER]. (A copy).

*Date:* Dec. 1804-Jan.(?) 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-16: "Genl. Hamilton a copy."

*Owners:* Unlocated.

[170] H A N D Y, MAJOR JOHN (1756?-1828). According to George C. Mason in his *Reminiscences of Newport* (1884), opp. p. 241 where it is illustrated, Major Handy was forty years old at the time the miniature was painted, which would make the date of his



[170] MAJ. JOHN HANDY

birth about 1756. I will quote from Mason's account: "During the Revolution he did good service under Sullivan and Spencer. On the 4th of July, 1776, he read the Declaration of Independence from the steps of the State House [*Mason is obviously in error as to the day of this reading*] . . . . Fifty years from that day, Major Handy was again called upon to read the same document from the same place. On this occasion the steps were dressed with flowers, and there was a general rejoicing. On the 2nd of March, 1828, he died. His body was borne to its last resting place by the Artillery Company, and as it was carried from the house to the hearse, the softer instruments of the band played the air of a favorite hymn."

*Date:* About 1796.

*Description:* 2.9 x 2. Bust to right, eyes to right. Hair, powdered; eyes, gray; complexion, fair; coat, dark blue; stock and tie, white; waistcoat, white with blue spots and crosses; background, deep blue at top becoming lighter toward the bottom.

*Exhibited:* 1936 Newport Tercentenary.

*Reproduced:* *The Art Quarterly*, Spring 1939, p. 118.

*Owners:* Still owned in the family—the present owner is Charles Howland Russell, Jr.

[171] HANNISOFF or HARRISOFF, MR.

*Date:* [Nov.] 1800–[Feb.] 1801, New York.

*Note:* Mentioned in Acct.

Bk. 31–29: "Painted in New York 1800–1 at 35 & 40 dollars each . . . Mr. Hannisoff."

*Owners:* Unlocated.

[172] HARE, MRS. CHARLES WILLING (ANNE EMLEN).

*Date:* About 1802.

*Description:* 3.4 x 2.8. Waist-length, body and head turned to left, eyes to front. Hair, done up in curls high on her head and hanging down on both sides of her face and down her back; wears a straw hat, trimmed with flowers, on the back of her head; complexion, florid; dress, white, low-necked, trimmed with two rows of ruffles, ribbon belt. I have not seen this miniature and have been unable to obtain a photograph or information regarding it.

*Reproduced:* Wharton, *Heirlooms in Miniatures*, opp. p. 164.

*Owners:* Unlocated.

[173] HARRIS, CHARLES (1784–?).

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21–2: "Mr Harris pd. (\$ )56."

*Description:* 3.12 x 3. Inscribed on the back: "Property of/ Dr. Charles Harris/miniature of/ Charles Harris Esq/aged 20 years/ Painted by Malbone." Bust to right, eyes to front. Hair, light brown; eyes, blue; complexion, fair; coat, dark blue; stock, white; waistcoat, dark blue; background, bit of landscape on right, slight sky effect, ivory showing through. Charles Henry Hart says: "This is



[173] CHARLES HARRIS

one of the very finest miniatures that Malbone ever painted."

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Bolton, *Early American Portrait Painters in Miniature*, frontis.; Wehle, *American Miniatures*, pl. 21; *Old-Time New England*, Vol. 12, No. 3, p. 130.

*Owners:* Edward Francis Coffin; Herbert Lee Pratt; Frederick Pratt.

[174] HARRIS, MRS. MARY D., wife of Jonathan Harris; mother of Charles and Richard Harris.

*Description:* 3.2 x 2.8. Bust to right, eyes to front. This miniature is in such faded condition that it is most difficult to decide whether Malbone did it or not, but the

technique in the background, hair and cap, make me believe it is by Malbone. The dress is very disconcerting, so much so that I do not venture a date.

*Exhibited:* National Collection of Fine Arts, 1929, formerly National Gallery of Art.

*Reproduced:* *International Studio*, March 1923, p. 509, where it is called "Mrs. Grimke" and Mrs. Grimke is labelled "Mary B. Harris."

*Owner:* City Art Museum of St. Louis, Mo.

[175] HARRIS, RICHARD D. (1780-?), Boston merchant, son of Jonathan and Mary D. Harris.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-4: "Mr. Harris pd— (\$ )50."

*Description:* 3.12 x 3. Inscribed on back: "Miniature of/



[175] RICHARD D. HARRIS

Rich<sup>d</sup> D Harris Esq/painted by Malbone/Property of Dr. Charles Harris/Born 1780." Hair, brown; eyes, light brown; complexion, fair; coat, plum brown and buttoned; stock, white; waistcoat, black; background, fleecy clouds, ivory showing through.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Dunlap, *History of the . . . Arts of Design in the United States* (1918 ed.), Vol. II, opp. p. 144; *The Art Quarterly*, Spring 1939, p. 117.

*Owners:* Edward Francis Coffin; Herbert Lee Pratt; Frederick Pratt.

[176] HASKELL, JULIA.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-2: "Major Haskells daughters 2."

*Description:* 2.14 x 2.6. Waist-length, front. Hair, light brown, bangs and braided; eyes, light brown; complexion, pale; dress, low-necked, cream colored; background, warm gray. On the back is written: "This paper must not be taken off when the picture is sett."

*Owners:* Charlotte Haskell Rhett, about 1820; Julia Emma Middleton; Helen Middleton Dehon; Mrs. Theodore Dehon, 1930.

[177] H A S K E L L, MISS, a daughter of Major Haskell, sister of Julia (q.v.).

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-2: "Major Haskells daughters 2."

*Owners:* Unlocated.

[178] H A T C H, MERCY SHIVERICK (1773-1852), the daughter of Joshua and Susannah (Heath) Hatch of Falmouth, Mass. Called "Miss Matty," she remained a spinster.

*Note:* This miniature is referred to in Park's *Gilbert Stuart*, pp. 388-89, where the following is quoted from Mason: "After her mother's death in 1824 Doctor Bowditch persuaded her to buy an annuity in the company of which he was actuary, and as long as he lived was her friend and counselor. At his death this trust was performed by his son as long as Miss Hatch lived and shortly before her death she, in gratitude for his services, gave him the choice between her portrait by Stuart and her miniature by Malbone. Mr. Bowditch chose the portrait which has since remained in his family."

*Owners:* In 1902, the miniature, according to Theodore Bolton, belonged to Mrs. Gardiner Greene Hammond. Now unlocated.

[179] HAWKS, MRS.

*Date:* Feb.-May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-13: "Mrs Hawks— pd (\$ ) 50."

*Owners:* Unlocated.

[180] HERRESHOFF, CARL FREDERICK (1763-1819). In 1779, he was entered in "The Phi-





[180] CARL F. HERRESHOFF

lanthropia" at Dessau where he remained eight years. He came to New York in 1787, to Providence in 1792 on a business visit to John Brown, the merchant, who introduced him to his family. In 1801, he married Sarah (*q.v.*), second daughter of John and Sarah Brown. He died in Herkimer County, N.Y., at Old Forge, while developing a part of the "Brown Tract." He was a man of polished address, highly educated, an accomplished linguist, and a good musician.

*Date:* About 1799-1800.

*Description:* 3 x 2.8. Bust to right, eyes to front. Hair, powdered, suggests a wig; eyes, gray; complexion, fair; coat, black; stock, white; waistcoat, white; background, greenish gray.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 378.

*Owners:* Carl F. Herreshoff, to 1819; Anna Frances Herreshoff, to 1887; Sarah Brown Herreshoff, to 1917; Julia A. Herreshoff; Norman Herreshoff.

[181] HEYWARD, MISS.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-6: "Recd for Miss Haywards do [picture] (\$) 50."

*Owners:* Unlocated.

[182] HEYWARD, HANNAH MILES (later MRS. BENJAMIN FOISSIN TRAPIER) (1773-1867).

*Date:* May 1802, Charleston. Signed "Malbone."

*Note:* Mentioned in Acct. Bk. 34-19: "Miss Hannah Hayward May."



[182] HANNAH MILES HEYWARD

*Description:* 3.2 x 2.9. Bust to left, eyes to left. Hair, dark brown, curly; eyes, gray-brown; complexion, fair; dress, creamy white, low-necked; background, blue, red and purple sky effect. A miniature of high quality.

*Exhibited:* National Collection of Fine Arts, 1925-1926 and 1929, then the National Gallery of Art; Metropolitan Museum of Art, 1927; Pennsylvania Academy of the Fine Arts, 1926.

*Reproduced:* Pennsylvania Academy of the Fine Arts, *Catalogue* (1926); Wehle, *American Miniatures*, pl. 21; *The Connoisseur*, August 1934, p. 128, p. 127 note; *Art Digest*, August 1934, p. 13; *The Art Quarterly*, Spring 1939, p. 117.

*Owners:* Mrs. J. Madison Taylor; present owner unknown.

[183] HEYWARD, HANNAH MILES (later MRS. BENJAMIN FOISSIN TRAPIER) (1773-1867).

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-24: "Miss Hannah Heyward 1."

*Description:* 3.4 x 2.10. Second miniature with same description as that of the preceding one, except for the fact that it is unsigned and is faded.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owners:* Miss Alicia Trapier; Frank B. Hayne.

[184] HEYWARD, JAMES HAMILTON. Son of Thomas Heyward, Jr., the signer of the Declaration of Independence from South Carolina.

*Date:* About 1800.

*Description:* Size of reproduction: 1.14½ x 1.8 oval. Size of photograph (FARL): 2.11 x 2 oval.

*Reproduced:* Wharton, *Heirlooms in Miniatures*, opp. p. 150.

*Owners:* Mrs. Winfield J. Taylor, 1898, Baltimore, Md.; now unlocated. A rectangular copy owned by Mrs. Alicia Dupont Glendinning.

[185] HEYWARD, MRS. JAMES HAMILTON (CECILIA CECILIA SHUBRICK) (1781-?). She was married in 1800.

*Date:* About 1800.

*Description:* Size of reproduction: 1.14 x 1.8. Size of photograph (FARL): 2.10 x 2. Bust to left, eyes to front. Bridal veil, with tiara of pearls in her hair.

*Reproduced:* Wharton, *Heirlooms in Miniatures*, opp. p. 150.

*Owners:* Mrs. W. J. Taylor, 1898, Baltimore, Md.; now unlocated. A rectangular copy owned by Mrs. Alicia Dupont Glendinning.

[186] HEYWARD, MARIA MILES (later MRS. WILLIAM DRAYTON) (1784-1862).

*Date:* Before May 1802, Charleston.



[186] MARIA MILES HEYWARD

*Note:* Mentioned in Acct. Bk. 36-18: "x Miss Maria Heyward Thursday ½ past 12."

*Description:* 3 x 2.6. Bust to right, eyes to front. Hair, soft brown; eyes, deep blue; complexion, fair; dress, white with round low neck, trimmed with lace; background, clouds effect, gray at bottom.

*Reproduced:* *The [Philadelphia] North American*, Sunday, December 15, 1912; Frank William Beach, *Old Philadelphia Families*; *The Magazine Antiques*, April 1933, p. 130.

*Owners:* Mrs. Morris Lewis; Dr. William Drayton; Lessing J. Rosenwald; National Gallery of Art; lent to National Collection of Fine Arts, 1947. A copy is owned by the artist, Mrs. Emily Drayton Taylor (Mrs. J. Madison Taylor).

[187] EYE OF MARIA MILES HEYWARD (later MRS. WILLIAM DRAYTON) (1784-1862).

*Date:* About 1802.



[187] EYE OF MARIA HEYWARD

*Description:* Circular with a 1½-inch diameter. The painting of just an eye was quite the style at one time. This is the only one by Malbone that has been located.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 130.

*Owners:* Henry E. Drayton; Robert Massey Drayton; Dr. William Drayton; Lessing J. Rosenwald; National Gallery of Art; lent to National Collection of Fine Arts, 1947.

[188] HEYWARD, MRS. THOMAS, JR. (ELIZABETH SAVAGE) (1770-1833). She was the daughter of Colonel Thomas Savage of Charleston, S.C., and in 1786 became the second wife of Judge Thomas Heyward, Jr., signer of the Declaration of Independence, he being 24 years her senior.

*Date:* 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-11: "Recd of Mrs. T. Heyward (\$175," and 36-5: "xxx Mrs. T. Hayward 3. 28th Jan<sup>y</sup> [1802]." Obviously three miniatures are involved in the first entry



[188] MRS. THOS. HEYWARD, JR.

as in the second, but I think these may be duplicate entries, representing three instead of six miniatures.

*Description:* 2.15 x 2.4. Hair, brown; eyes, brown; complexion, pink; dress and cap, creamy white; background, grayish sky effect.

*Exhibited:* 1936 Newport Tercentenary.

*Reproduced:* *Savannah Morning News*, August 6, 1926; *The Magazine Antiques*, April 1933, p. 130; Parke-Bernet Galleries, Cat. 1613 (1955), p. 52.

*Owners:* Mrs. Elsie Heyward Howkins; Erskine Hewitt; Mrs. Norvin H. Green, New York City; Mr. and Mrs. Harry I. Stern, Philadelphia, since 1955.

[189-190] HEYWARD, MRS. THOMAS, JR., or members of her family.

*Date:* Jan. 1802, Charleston.

*Note:* As mentioned in No. 188, Malbone's Acct. Bk. 6-11 and 36-5 lists Mrs. T. Hayward twice with three miniatures for each entry. On our assumption that these are duplicate entries, there would be two miniatures besides No. 188. But if the assumption is incorrect, there would be five besides No. 188. Perhaps time will give the correct answer by locating the miniatures and identifying the sitters.

*Owners:* Unlocated.

[191] HIGBY, J.

*Date:* About 1800. Signed "Malbone."

*Description:* 3 x 2.7. Bust to right, eyes to front. Hair, powdered, suggests a wig; eyes, brown; complexion, fair (faded); coat, blue; waistcoat and stock, white with a streak of red between; background, warm rosy gray.

*Exhibited:* National Collec-



[191] J. HIGBY

tion of Fine Arts, 1925-1926 and 1929, then National Gallery of Art; Young Men's and Young Women's Hebrew Association, 1925; Pennsylvania Academy of the Fine Arts, 1926.

*Reproduced: The Magazine Antiques*, November 1929, p. 376.

*Owner:* Mrs. Elizabeth White McCarthy.

[192] HIGBY, MRS. J.

*Date:* About 1800.

*Description:* 3 x 2.4. Bust to left, eyes to front. Hair, medium brown with white ribbons around the head; eyes, gray; complexion, very delicate (faded); dress, white trimmed with lace. White paint has oxidized.

*Exhibited:* National Collection of Fine Arts, 1925-1926 and 1929, then National Gallery of Art; Young Men's and Young Women's Hebrew Association, 1925; Pennsylvania Academy of the Fine Arts, 1926.

*Reproduced: The Magazine Antiques*, November 1930, p. 376.

*Owner:* Mrs. Elizabeth White McCarthy.

[193] HIGGINSON, MRS. GEORGE (MARTHA HUBBARD BARCOCK) (1781-1863). She was the daughter of Adam and Hannah Hubbard Babcock, and sister of Henry Babcock (q.v.). She married George Higginson (1779-1812) in 1800, and in 1813, his brother, James Perkins Higginson (1791-1878).

*Date:* Dec. 1804-Jan. (?) 1805, Boston.



[193] MRS. GEORGE HIGGINSON

*Note:* Mr. G. Higginson is mentioned in the Acct. Bk. 19-26, no doubt as the one who ordered this miniature of his wife.

*Description:* 2.14 x 2.6. Bust to right, eyes to front. Hair, brown; eyes, brown; complexion, fair; dress, white; background, pale blue.

*Owner:* Mrs. Stanley Balmer.

[194] HOLLAND, CAPTAIN JOHN (1758-1824).

*Date:* About 1797.

*Description:* 2.7 x 2. Bust to right, eyes to front. Hair, powdered wig; eyes, dark; complexion, ruddy; coat, black; stock and waistcoat, white.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced: The Maga-*



*zine Antiques*, November 1929, p. 375.

*Owners:* Mrs. Arthur Holland; Museum of Fine Arts, Boston.

[195] HOOPER, MARY ( ? - 1831) who married James Fleming in 1806.

*Date:* About 1802.

*Description:* 2.12 x 2.4. Bust to right, eyes to front. Hair, brown; eyes, blue; dress, white, low-necked; background, soft grayish-pink sky effect. Whole miniature is pink in tone.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 378.

*Owners:* Miss Lily W. Green; Mrs. Henry H. Wood (Charlotte Fleming Green).

[196] HORRY, MR.

*Date:* June 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-8: "x Mr. Horry pd (\$ ) 50."

*Owners:* Unlocated.

[197] THE HOURS. A copy after the miniature by Samuel Shelley (c. 1750-1808).

*Date:* Signed "Edw<sup>d</sup> G. Malbone August 1801," London, England.

*Description:* This is Malbone's largest known ivory, 7 x 6. First mentioned in a letter to Charles Fraser, from England, August 1801, it has been the inspiration of prose and poetry.



[197] THE HOURS

Many incorrect accounts have been written about its production. Mr. Harry Wehle was the first to state that it was a copy. My article in *The Magazine Antiques*, December 1930, reproduces Shelley's "Hours" and his pen drawing of the original composition, thus proving that Malbone's "Hours" was not an original composition. In the *Report of the Providence Athenaeum*, September 25, 1854, pp. 22-28, will be found an extended account of this famous painting. In making the copy, Malbone did make some changes. First, he placed it on a larger sheet of ivory which left plenty of space around the figures. The Shelley miniature is crowded. But in details Malbone followed the original faithfully, except that he covered the bead belt of the central figure with drapery. Otherwise, the composition is the same.

*Note:* The miniature was listed among Malbone's effects in

the inventory of his estate, and was not given to his sister, Henrietta (Mrs. John G. Whitehorne), as has been stated. She took it as a part of her share of his estate; it was then appraised at \$50. In July 1846, it was offered to the Providence Athenaeum for \$1200, but was withdrawn and a raffle took place which was to net \$1500. However, when about \$1000 of the chances were taken, the rest were assumed by the proprietors, one of whom won, so the painting remained in the family. In January 1853, Mrs. Whitehorne died, and the executor of her estate, Henry Brewerton, and her husband, John G. Whitehorne, knowing it was Henrietta's wish, offered it to the Providence Athenaeum for \$1200. The sum was raised by subscription among 119 individuals and the painting became the property of the present owner on September 11, 1854.

*Reproduced:* *Harper's Magazine*, Vol. 59, November 1879, p. 827, woodcut; S. G. W. Benjamin, *Art in America* (1880), p. 32; *The Mentor*, January 15, 1917; Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (Bayley-Goodspeed edition, 1918), vol. 2, opp. p. 140; *The Magazine Antiques*, December 1930.

*Owners:* Edward G. Malbone; Mrs. John G. Whitehorne (Henrietta Malbone); the Providence Athenaeum.

[198] HUBBARD, HENRY (1769-1844). Merchant.

*Date:* About 1798.



[198] HENRY HUBBARD

*Description:* 2.12 x 2.4. Bust to right, eyes to front. Hair, brown; eyes, gray; coat, dark blue; stock, white; waistcoat, white; background, blue.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 378.

*Owners:* Charles H. Hubbard; Charles W. Hubbard.

[199] HUDSON, MR.

*Date:* Dec. 1803, New York.

*Note:* Mentioned in Acct. Bk. 13-9. "Decem<sup>r</sup>. 19. Mr. Hudson del. pd. (\$) 50."

*Owners:* Unlocated.

[200] HUDSON, MR.

*Date:* [Nov.] 1800-[Feb.] 1801, New York.

*Note:* Mentioned in Acct.

Bk. 31-24 among the miniatures "Painted in New York 1800-1 at 35 & 40 dollars each."

*Owners:* Unlocated.

[201] HUGER, JUDGE DANIEL ELLIOTT (1779-1854). Admitted to the South Carolina bar 1799. Married Isabella, daughter of Arthur Middleton, December 1, 1800. State legislator 1804-1819; Judge 1819-1830, when he returned to the Legislature; U.S. Senator 1843-1845 (resigned).

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-22, for "Feb<sup>r</sup>. March & April 1801 . . . Mr. Huger 1."

*Description:* 2.14 x 2.5. Bust to right, eyes to front. Hair, brown; eyes, gray; complexion, fair; coat, dark blue with brass buttons; stock and waistcoat, white; background, neutral gray.

*Exhibited:* Metropolitan



[201] JUDGE DANIEL E. HUGER

Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owners:* Mrs. D. E. Huger, his wife, to 1856; D. E. Huger Smith, Jr., their grandson, 1856-1932; William Mason Smith, his son, 1932.

[202] HUMPHREYS, MRS.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-8: "Mrs Humfries pd (\$ )50."

*Owners:* Unlocated.

[203] HUMPHREYS, MRS.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 19-18: "Mrs Humphreys pd (\$ )55."

*Owners:* Unlocated.

[204] HUMPHREYS, COLONEL DAVID (1752-1818). Soldier, diplomat, poet, manufacturer.

*Date:* Apr.-July 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-1: "Col. Humphreys pd (\$ )50." This may be the miniature which William Dunlap describes in his *A History of the American Theatre* (1832), p. 89, as "the only true portrait of this amiable man." The stipple engraving which was published in *The Polyanthas*, 1st Series, IV, February 1807, 145-152, does not seem to fit the time and does not suggest Malbone's late work. It dates about 1799 (see Cuthbert). The stipple engraving kills all idea of the technique of the original painting.

*Owners:* Unlocated.



[205] RICHARD HYDE

[205] H Y D E , RICHARD  
(1783-1854).

*Date:* About 1806.

*Description:* 3 x 2.8. Bust to right, eyes to front. Hair, brown; eyes and eyebrows, brown; complexion, fair; coat, dark green washed on; stock, white; waistcoat and buttons, white; background, sky.

*Owners:* The miniature was obtained from Tyler B. Patterson, Milford, Conn., by Sherman Reilley, who gave it away. It was at the Newman Gallery, January 20, 1950. Now owned by Mr. and Mrs. Harry I. Stern, Philadelphia.

[206] INGERSOLL, MR.

*Date:* April 1804, Philadelphia.

*Note:* Mentioned in Acct. Bk. 15-11: "Mr. Ingersoll pd (\$50."

*Owners:* Unlocated.

[207] IZARD, ELIZA (later MRS. THOMAS PINCKNEY, JR.) (1784-1862). Daughter of Ralph Izard and Alice Delancey, born Aug. 22, 1784, at Charleston; married December 1803; died at Columbia, S.C., Nov. 19, 1862. Mentioned in letters of Thomas Pinckney, Jr., Jan. 10 and 23, 1802. (*South Carolina Hist. and Gen. Magazine*, Vol. 41, July 1940, p. 106. For the family of the Izards, see *ibid.*, Vol. 2, July 1901.)

*Date:* Signed "Malbone 1801," Charleston.

*Note:* Mentioned in Acct. Bk. 4-13, one of three or four miniatures covered by the entry: "Recd of Mrs Izard (\$)274."

*Description:* 3 x 2.5. Bust, head and eyes to right. Hair parted with roll in back. I have not seen this miniature for color.

*Owner:* Carolina Art Association.



[207] ELIZA IZARD





[208] ELIZA IZARD

[208] IZARD, ELIZA (later MRS. THOMAS PINCKNEY, JR.) (1784-1862).

Date: Jan. 1802, Charleston.

Note: Mentioned in Acct. Bk. 34-4: ".Jany XX Miss E. Izard for Mrs. Genl. Pinckney length 34." No price given. However, the two X's probably mean \$100 for two miniatures.

Description: 5 x 4, framed oval but on rectangular ivory. Signed: "Malbone 1802" on the near tree trunk. Three-quarter length, seated, facing left, almost profile, eyes to front. Hands in her lap, left hand covered by her right hand. Hair, brown, parted in the middle, with roll at the back; eyes, hazel; dress, low-necked and short-sleeved, pinkish white; background, sky with trees on the right and left. (For a similar background, see Eliza Mason.)

Reproduced: Anna Wells Rutledge, *Artists in the Life of Charleston* (1949), Fig. 37, reduced.

Owners: Colonel Thomas Pinckney, Jr., to 1842; Mrs. Thomas Pinckney, to 1862; Thomas Pinckney, to 1903; Dr. Frank H. Pinckney.

[209] I Z A R D, CAPTAIN GEORGE (1776-1828). Soldier. An account of Captain Izard will be found in *Scribner's Magazine*, May 1910. He was born in Richmond, England, October 21, 1776, son of Ralph Izard of South Carolina and Alice Delancey of New York. He died in Little Rock, November 22, 1828, while Acting Governor of Arkansas.

Date: Dec. 1802-June 1803, New York.

Note: Mentioned in Acct. Bk. 9-10: ". x Capt Izard do [picture] (\$ )50."



[209] CAPT. GEORGE IZARD



*Description:* 3.2 x 2.4. Bust to right, eyes to front. Hair, light brown; eyes, brown; complexion, fair; coat, blue; stock, white, red ribbon between waistcoat and stock; background, light gray-blue and greenish.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Halsey and Tower, *The Homes of Our Ancestors*, opp. p. 173, where it is called "Joel R. Poinsett." Reproduced in color in *Scribner's Magazine*, May 1910, opp. p. 562.

*Owners:* R. T. Haines Halsey; Metropolitan Museum of Art.

[210] I Z A R D, CAPTAIN RALPH, II. Son of Ralph Izard (1742-1804). He became a midshipman in the Navy, Oct. 2, 1799,



[210] CAPT. RALPH IZARD II

Lieutenant, Jan. 27, 1807, and resigned April 28, 1810.

*Date:* About 1802.

*Description:* 2.14 x 2.2. Bust to left, eyes to front. Hair and eyes, brown; coat, very dark blue or black; waistcoat, stock, collar and frill, white.

*Owner:* Mrs. George Vaughan Curtis.

[211] JENKS, EBEN.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-5: "Eben Jenks 1," price 2 guineas.

*Owners:* Unlocated.

[212] JONES, MR.

*Date:* Dec. 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 4-9: "Recd. of Mr Jones for do[a picture & setting] \$78."

*Owners:* Unlocated.

[213] JONES, S. B.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 34-2: "-x S. B. Jones pd x."

*Owners:* Unlocated.

[214] JONES, DR. THOMAS PASCAL (1774-1848). Born in Wales; came to America in the 1790's; studied medicine but never practiced. Had a love of mechanics and developed a high degree of inventive ability. Founded the *Journal of the Franklin Institute* and was its editor for 23 years. Appointed Superintendent of the Patent Office, April 12, 1828, which position he held but for a short



[214] DR. THOMAS PASCAL JONES

time. However, he was connected with the Patent Office until 1838, when he resigned.

*Date:* About 1802.

*Description:* 3.2 x 2.8. Bust to left, eyes to front. Hair and sideburns, dark brown; eyes, blue-gray; complexion, fair; coat, dark blue with six gold buttons; stock and waistcoat, white; background, neutral gray.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 380; *The Art Quarterly*, Spring 1939, p. 114.

*Owners:* The subject; his daughter; Launcelot W. Andrews.

[215] KAHLER, JEREMIAH (1795-1881).

*Date:* About 1798.

*Description:* 2.4 x 1.13.



[215] JEREMIAH KAHLER

Waist-length to left; eyes to left. Hair, sandy; eyes, brown; complexion, fair; dress, white with blue sash; background, delicate blue.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 375.

*Owner:* Henry Dutton Eustis.

[216] KAHLER, JEREMIAH J. (1749-1830).

*Date:* About 1798.

*Description:* 1.12 x 1.5. Head to right, eyes to front. Hair, white; eyes, blue; complexion, mel-low and rich; coat, dark purple; stock and waistcoat, white. On back of the mourning medallion is the inscription: "Justice, Fortitude, Prudence, Temperance. M.S. OB Mar 25, 1782 AE 59."



[216] JEREMIAH J. KAHLER

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 375.

*Owner:* Henry Dutton Eustis.

[217] KAHLER, MRS. JEREMIAH J. (HANNAH SPEAR) (1764-1845).

*Date:* About 1798.

*Description:* 2.8 x 1.15. Bust to left, eyes to front. Hair, gray, curly, probably powdered; eyes, brown; complexion, fair; dress, white; background, light to dark blue. Engraved on the back: "Hannah Spear Kahler/born 1764 /sister of Gersham Spear/M.G. D.E.'s grandfather."

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 375.

*Owner:* Henry Dutton Eustis.

[218] KANE, MR.

*Date:* Dec. 16, 1802, New York.

*Note:* Mentioned in Acct. Bk. 9-2: ".x Mr. Kane pd (\$)50 Decemr 16." The name was first written Cane; the K was superimposed upon the C.

*Owners:* Unlocated.

[219] KANE, MRS. C.

*Date:* Sept. 1803, Providence.

*Note:* Mentioned in Acct. Bk. 13-7: "Sept. Mrs. C. Kane profile pd (\$)25."

*Owners:* Unlocated.

[220] L., MISS.

*Date:* Sept. 1804, Newport.

*Note:* Mentioned in Acct. Bk. 17-2, one of two "sketches [for?] Mrs. Rathbone."

*Owners:* Unlocated.

[221] LADSON, MAJOR JAMES (1753-1812).

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-17: "Major Ladson & family 5." Two of the Major, one of his wife, and two of his daughter, Sarah, have been located and follow.

*Description:* 3 x 2.8. Signed "Malbone, 1801." Bust to left, eyes to left. Hair, brown; eyes, dark blue; coat, dark blue; stock



[221] MAJ. JAMES LADSON

and waistcoat, white; complexion, ruddy; background, shades of gray.

*Owners:* Miss Isabel B. Ladson; Mrs. Leila Ladson Jones and Miss Isabel B. Ladson, 1930. A copy by Charles Fraser, 1826, bequeathed to Amherst College by Herbert Lee Pratt.

[222] LADSON, MAJOR JAMES (1753-1812). A second miniature.

*Date:* Feb.-April 1801, Charleston.

*Note:* One of five miniatures mentioned in Acct. Bk. 32-17.

*Description:* Replica of No. 221 which see. This miniature has been cracked.

*Exhibited:* Gibbes Memorial Art Gallery, Carolina Art Association, Charleston, S.C., February 1934, in the Charles Fraser exhibit.



[223] MRS. JAMES LADSON

*Owners:* Miss Isabel B. Ladson; Mrs. Leila Ladson Jones and Miss Isabel B. Ladson, 1930.

[223] LADSON, MRS. JAMES (JUDITH SMITH) (1762-1820).

*Date:* Feb.-April 1801, Charleston.

*Note:* One of the five mentioned in the Acct. Bk. 32-17. [See No. 221.]

*Description:* 3.2 x 2.8. Bust to left, eyes to front. Hair, brown, curly and bangs; eyes, brown; complexion, fair; dress, white, low-necked; background, gray.

*Owners:* Miss Isabel B. Ladson; Mrs. Leila Ladson Jones and Miss Isabel B. Ladson, 1930.

[224] LADSON, SARAH REEVE (later MRS. ROBERT GILMOR) (1790-1866). She was the daughter of Major James Ladson of Charleston, S.C., and

married Robert Gilmor in 1807 at Baltimore, Md. She was also painted by Sir Thomas Lawrence and Thomas Sully.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-17, one of five.

*Description:* 2.8 x 2. Head and shoulders of a child, nearly full face with light curling hair, hazel eyes, low-cut white dress, background, sky effect.

*Exhibited:* Metropolitan Museum of Art, 1927, as by Charles Fraser; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Wehle, *American Miniatures, 1730-1850*, pl. 27 (as by Fraser); *The Magazine Antiques*, November 1929, p. 378.

*Owners:* Herbert Lee Pratt; bequest to Amherst College, 1950.



[224] SARAH REEVE LADSON

[225] LADSON, SARAH REEVE (later MRS. ROBERT GILMOR, 1807) (1790-1866).

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-17, one of five. [See No. 221.]

*Description:* 3 x 2.4. Bust, head and shoulders of a child, nearly full face, with light curling hair, hazel eyes, low-cut white dress; background, sky effect.

*Exhibited:* Carolina Art Association, February 1934, as by Fraser.

*Owners:* Mrs. Leila Ladson Jones and Miss Isabel B. Ladson.

[226] LADSON, MISS SARAH.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-2: "x Miss Sarah Ladson  $\frac{3}{4}$  length."

*Owners:* Unlocated.

[227] LAIGHT, EDWARD. Son of General William Laight.

*Date:* Dec. 1802, New York.

*Note:* Mentioned in Acct. Bk. 9-1: "New York x Mr. Laight pd (\$) 50."

*Description:* 3.3 x 2.7. Signed "Malbone." Bust, head and eyes to right. Hair, sideburns, and eyes, brown; coat, black; waistcoat and neck cloth, white; background, pinkish gray. [Illus. p. 198.]

*Owners:* R. L. and F. M. Cottenet. A copy of the miniature is owned by Miss Laight of Salem, Mass.





[227] EDWARD LAIGHT

## [228] LAMBERT, MR.

*Date:* Jan. 1806, Boston.*Note:* Mentioned in Acct. Bk. 23-1: "Mr. Lambert pd (\$)<sup>51</sup>."*Owners:* Unlocated.

## [229] LANDSCAPE: ROCKY RIVER SCENE.

*Date:* Undetermined.*Description:* 5 x 6.6. This is the only known watercolor on paper by Malbone; on the back in his handwriting is: "Fame and fortune all your steps Pursue."*Owners:* The Museum of Fine Arts, Boston, which received it by gift from the heirs of William Minot in 1894.

## [230] LANDSCAPE IN OIL.

*Date:* Undetermined.*Description:* About 20 x 24, rectangle on canvas. It is painted on the back of his self-portrait sketch, but is hardly more

than a stain which resembles a landscape. It is included simply to clear up the subject of Malbone's landscape painting in oil which is not worth serious consideration.

*Owner:* Providence Athenaeum.

## [231] LA PARIE, MR.

*Date:* Oct.-Nov. 1804, Boston.*Note:* Mentioned in Acct. Bk. 17-9: "x . Mr. La parie pd (\$)<sup>60</sup>."*Owners:* Unlocated.

## [232] LAWRENCE, MR.

*Date:* Dec. 1803, New York.*Note:* Mentioned in Acct. Bk. 13-13: "Christmas day Decm<sup>r</sup> 25 Mr. Lawrence pd with setting (\$)<sup>70</sup>."*Description:* 2.14 x 2.5. Bust to right, eyes to right. Hair, powdered; eyes, brown; complex-

[232] MR. LAWRENCE

ion, fair; coat, blue with four gilt buttons; stock and waistcoat, white; background, gray.

*Reproduced: The Magazine Antiques*, April 1933, p. 129; *Catalogue of . . . Paintings in the Gellatly Collection* (Smithsonian Institution, 1933).

*Owners:* A nephew, Dr. Norman L. Seaves, who gave it to Mrs. John W. Burgess of Montpelier, Vt.; the late John Gellatly whose collection became the property of the National Collection of Fine Arts, 1929, then National Gallery of Art.

[233] LEE, MR. (A copy.)

*Date:* Dec. 1801–May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33–12: "x Mr. Lee—a copy."

*Owners:* Unlocated.

[234] LEFFERTS, MR.

*Date:* Feb.–April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32–1: "Mr. Lefferts 1."

*Owners:* Unlocated.

[235] LEWIS, MISS.

*Date:* Feb.–April 1804, New York.

*Note:* Mentioned in Acct. Bk. 15–4: "Miss Lewis del<sup>d</sup>. pd (\$ ) 50."

*Owners:* Unlocated.

[236] LIGUIN, MRS.

*Date:* [Nov.] 1800–[Feb.] 1801, New York.

*Note:* Mentioned in Acct. Bk. 31–21: "Mrs Liguin" (might be Saguin), \$35 or \$40.

*Owners:* Unlocated.



[237] ELIZA LIVINGSTON

[237] LIVINGSTON, ELIZA (1786–1860). Eldest daughter of Judge Brockholst Livingston and Catherine Keteltas. Married her first cousin, Jasper H. Livingston, July 14, 1802.

*Date:* About 1802.

*Description:* 3 x 2.6. Signed "Malbone." Bust to left, nearly profile. Hair, reddish brown, curl on her right shoulder; eyes, hazel; eyebrows, light brown; complexion, pink and fair; background, warm gray.

*Owners:* Ansbacher and Cone Collection.

[238] LIVINGSTON, CAPTAIN JOHN W. (1778–1860). Soldier.

*Date:* April–July 1803, New York.

*Note:* Mentioned in Acct. Bk. 11–2: "Cap<sup>t</sup>, Mr. Livingston. pd (\$ ) 50."



[238] CAPT. JOHN W. LIVINGSTON

*Description:* 2.14 x 2.4. Bust to right, eyes to front. Hair, powdered; eyes, brown; eyebrows, dark brown or black; complexion, healthy; collar and stock, white; uniform, blue, vermillion collar; two epaulets; background, sky effect.

*Exhibited:* Carolina Art Association, 1935, No. 157; Rhode Island Tercentenary, Retrospective Exhibit of the Work of Artists Identified with Newport, 1936, No. 33.

*Owners:* Mrs. Frederick H. Allen; Frederic Stevens Allen.

[239] LOWNDES, MR.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-22: "Rec<sup>d</sup>. Mr. Lownds (\$50."

*Owners:* Unlocated.



[240] MRS. JAMES LOWNDES

[240] LOWNDES, MRS. JAMES.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-19: "Mrs. James Lowndes I."

*Description:* 3.2 x 2.8. Waist-length to right, eyes to front. Hair, light brown; eyes, blue; complexion, fair; dress, white, low-necked; background, blue sky and clouds.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Metropolitan Museum of Art, *Catalogue of Miniatures Painted in America*, 1927; *American Magazine of Art*, April 1929, p. 183.

*Owner:* Metropolitan Museum of Art.



[241] MARY I'ON LOWNDES

[241] LOWNDES, MARY I'ON (later MRS. FREDERICK KINLOCK). Daughter of Thomas Lowndes (*q.v.*) and Sarah Bond I'On.

*Date:* About 1802.

*Description:* 3 x 2.5. Waist-length to front. Hair, brown, parted and straight; eyes, brown; dress, white, low-necked, short-sleeved; necklace, coral.

*Exhibited:* Carolina Art Association, 1936, No. 254 as by unknown artist.

*Owner:* Mrs. Alexander E. King.

[242] LOWNDES, THOMAS (1765-1843). A merchant, and Congressman, 1801-1805. Gilbert Stuart painted his portrait at about the same time.

*Date:* Feb.-April 1801, Charleston.



[242] THOMAS LOWNDES

*Note:* Mentioned in Acct. Bk. 32-13: "Mr T. Lowndes 1."

*Description:* 2.12 x 2.4. Signed "E.M." on the front, and on the back is written: "This paper must not be taken of [*sic*] when the picture is set. MALBONE 1801." Bust to right, eyes to front. Hair, powdered and parted; eyes, blue; complexion, ruddy; coat, blue with black collar and blue buttons; waistcoat and stock, white; background, cloudy sky, reddish brown, blue and pink.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *American Magazine of Art*, April 1929, p. 186; *The Magazine Antiques*, November 1929, p. 379.

*Owners:* Mrs. Thomas Lowndes, 1801-1804; Thomas Lowndes, 1804-1843; Mary

Lowndes Vuiloch, 1843-1866; Martha Rutledge Singleton, 1866-1890; Helen Singleton Green, 1890-1912; Cleland Singleton Green.

[243-244] LOWNDES, MRS. THOMAS. (Two miniatures.)

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-14: "Mrs. do [T. Lowndes] 2."

*Owners:* Unlocated.

[245] LUPTON, MR.

*Date:* Dec. 1802, New York.

*Note:* Mentioned in Acct. Bk. 9-4: ".x Mr. Lupton do (\$ )50."

*Owners:* Unlocated.

[246] LUPTON, MRS. FRANCIS P.

*Date:* About 1803.

*Description:* 3 x 2.6. Signa-



[246] MRS. FRANCIS P. LUPTON

ture, lower right, but damaged. Waist-length to right, eyes to front. Hair, red, parted and brushed over forehead; eyes, hazel; eyebrows, light brown; dress, white, low-necked; background, gray to brown; gold monogram "FPL" on back with braided hair.

*Owner:* Walters Art Gallery, Baltimore, Md., which has no record regarding its history.

[247] LYMAN, CHARLES (1778-1814), born at Northfield, Mass., and died in New London, Conn.

*Date:* Feb.-April 1804, New York.

*Note:* Mentioned in Acct. Bk. 15-3: "Mr Lyman pd. (\$ )30."

*Description:* Hair, brown; eyes, blue; coat, black; stock and jabot, white.

*Exhibited:* Metropolitan Museum of Art, 1927.

*Owner:* Mrs. Andrew Van Pelt.

[248] LYMAN, HARRIET (later MRS. BENJAMIN HAZARD) (1784-1875). Daughter of Daniel Lyman and Mary Wanton and the second of thirteen children. She was born and died in the old "Wanton, Lyman, Hazard house," 17 Broadway, Newport, R.I., now restored as the oldest house of any pretension in Newport, and the property of the Newport Historical Society. Her father was a major in the Revolution and Chief Justice of the Supreme Court of Rhode Island. She married Hon. Benjamin Hazard of Newport, 1807. Maud Lyman Stevens is her great-granddaughter.





[248] HARRIET LYMAN

*Date:* About 1804.

*Description:* 2.10 x 2.2, rectangular. Head and shoulders in profile. Hair, auburn; eyes, brown; complexion, fair; background, gray-blue; dress, white; pearls, ribbon on hair; gold earrings. Listed in Bolton under both maiden and married names. One of the few profile miniatures by Malbone.

*Owners:* Harriet Lyman Hazard to 1875; Daniel Lyman Hazard, 1875-1911; Peyton Randolph Hazard, 1911.

[249-252] LYNDON, MRS.  
(Four miniatures.)

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-23: "Pictures painted/in the years 1794/& 1795 from Novem<sup>r</sup>/intill March follows/ . . . Mrs Lyndon 4/price/two guineas /each."

*Owners:* Unlocated.

[253] MACKAY, ROBERT (1772-1816). Malbone was a cousin of Mackay and it was in his house at Savannah that he died. Mrs. Mackay, then in England, wrote her husband from London, April 3, 1807: "I am glad you gratified me by letting him [Malbone] take your picture when you did—for even your likeness done by anyone else could not afford me the same pleasure—I dare say when you return John [*the Mackays' son*] will know you by it for he often begs for a sight of it and never fails to take a tiss as he calls it. . . ."

*Date:* Feb.-May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-15: "Mr Mackay pd (\$ )50."

*Description:* 3 x 2.4. Bust to right, eyes to front. Hair and eyes, brown; complexion, clear



[253] ROBERT MACKAY

olive; coat, blue; collar, stock and waistcoat, white; background, tan but part has been repainted.

*Owners:* Robert Mackay to 1816; Margaret Mackay Elliott, 1816-1892; Clelia Elliott (Mrs. Clifford Carleton), 1892; Clifford Carleton.

[254] MACKAY, ROBERT (1772-1816).

*Date:* About 1806, Charleston, or possibly during the artist's final months, 1807, Savannah.

*Description:* 3.4 x 2.8. This is just a beginning in outline, the head in brown and red, and the coat in blue.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 380.

*Owner:* Miss Margaret Stiles, a descendant of Mr. Mackay.

[255] MACOMB, ROBERT (1783-1832), the son of Alexander Macomb (1748-1831) and his wife, Catharine Navarre Macomb (1757-1789), was born at Detroit on December 28, 1783. His parents left Detroit for New York in 1785 or 1786. His father's house at 39 Broadway was the residence of President Washington in 1790 before the seat of the Federal Government was moved from New York to Philadelphia. Robert Macomb graduated from Columbia College in 1802, receiving a Master of Arts degree from that institution three years later. As a young

man he practiced law in New York.

Robert Macomb and Mary Cornell Pell (*q.v.*) were married in Trinity Church on lower Broadway on November 3, 1806. During the War of 1812, he was an aide to Governor Daniel D. Tompkins of New York, with the rank of Lieutenant Colonel. He served as Clerk of the Court of General Sessions at New York, 1811-13, 1815-17. His name has been primarily associated with Macomb's Dam, a structure which he caused to be built in 1815 across the Harlem River (near 155th Street) in an endeavor to secure a constant flow of tide water for the operation of his grist mill near King's Bridge across Spuyten Duyvil Creek. Robert Macomb died at his home near King's Bridge on February 4, 1832. He was a younger brother of Major General Alexander Macomb (1782-1841) of the Battle of Plattsburg fame.

*Date:* May 1806, New York.

*Note:* Mentioned in Acct Bk. 23-24: "Mr McCoom pd (\$50."

*Description:* 3.6 x 2.12. Bust to right, eyes to front. Hair, brown, combed forward; eyes, blue; complexion, fair; coat, blue-black; stock, white; background, sky effect. [See illus. herein, p. 2.]

*Reproduced:* *The Magazine Antiques*, October 1954, p. 288; Yale University Art Gallery, *Pictures Collected by Yale Alumni* (1956), No. 34; *Yale Alumni Magazine*, May 1956, p. 12.

*Owners:* Mrs. Robert Maccomb, 1806-1854; her adopted daughter, Caroline Bertine Maccomb Foster, 1854-1899; her eldest son, Maccomb G. Foster, 1899-1933; since 1933, Irving S. Olds, whose wife, Evelyn Foster Olds, is a niece of the late Maccomb G. Foster.

[256] M c C O O N , M R .  
[McComb?].

*Date:* Dec. 1802-June 1803, New York.

*Note:* Mentioned in Acct. Bk. 9-19: "x Mr. McCoon pd (\$ )50."

*Owners:* Unlocated.

[257] McDONNARD, MISS.

*Date:* 1803 (after June 1), New York.

*Note:* Mentioned in Acct. Bk. 11-14: "x Miss McDonnald pd (\$ )50."

*Owners:* Unlocated.

[258] McPHERSON, MISS.

*Date:* Feb.-May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-17: "Miss McPherson with setting pd. (\$ )75."

*Owners:* Unlocated.

[259] McPHERSON, JAMES.

*Date:* About 1801.

*Description:* 2.9 x 2.2. Almost waist-length, to right, eyes to front. Hair, light auburn, over forehead; eyes, dark brown; eyebrows, light; complexion, fair; coat, red; lace collar, white; background, gray-brown.

*Owners:* Miss Rose Ravenel; Carolina Art Association.

[260] McPHERSON, GENERAL JOHN.

*Date:* About 1801.

*Description:* 2.14 x 2.6. Bust, slightly to right, eyes to



[259] JAMES McPHERSON



[260] GEN. JOHN McPHERSON

front. Hair, black; eyes, brown; eyebrows, dark brown; complexion, pale; uniform, yellow and blue; stock and tie, white; epaulets, silver and gold; background, light on right, gray-brown, cross hatching.

*Owners:* Miss Rose Ravenel; Carolina Art Association.

[261] MALBONE, EDWARD GREENE (1777-1807). Self-Portrait.

*Date:* About 1798.

*Description:* 28 x 24, oil on canvas. Bust to left, eyes to front. Hair, blond and powdered; eyes, blue; complexion, fair; coat, dark gray; stock and waistcoat, white with a red ribbon between; background, red drapery and a gray wall. [See frontis. to this book.]

*History:* This is the only finished original portrait of Malbone. It was the basis for the Gimbrede engraving which was used as the frontispiece of the September 1815 issue of the *Analectic Magazine*. It belonged to his sister Henrietta Whitehorne, who received it from his estate, and was in her possession in 1834. Dr. John Wakefield Francis wrote to William Dunlap, September 8, 1834, from Newport where he spent three or four days: "I have again visited Mrs. W. [Whitehorne] where we had the gratification of seeing once more 'THE HOURS'. . . . We were also shown a number of unfinished heads in miniature by the same extraordinary master; a portrait of Mr. W. in crayons, done by Malbone, and his own portrait, a superior performance, kit-cat, in oil colours. From this an indifferent

copy was taken by Gimbrede and subsequently engraved."

Mrs. Whitehorne died in January 1853. Henry Brewerton was the executor of her estate. The Self-Portrait which was in the possession of Mrs. Whitehorne in 1834 must have been a part of her estate and it must have become the property of the executor of some member of his family, for thirty years later Mr. W. W. Corcoran purchased it from George Douglas Brewerton and presented it to the Corcoran Gallery of Art where it has been ever since. Mr. Brewerton claimed that Mrs. Whitehorne was his great-aunt.

It seems very strange indeed that the only original portraits of Malbone are in oil and that no original portraits in miniature are known to exist, either by himself or by his many artist friends.

*Exhibited:* National Collection of Fine Arts, 1925-1926 and 1929, then National Gallery of Art.

*Reproduced:* *Analectic Magazine*, September 1815, frontis., opp. p. 177, Gimbrede engraving; Corcoran Gallery of Art, *Catalogue of Paintings* (1919), opp. p. 54; Wharton, *Social Life in the Early Republic*, opp. p. 230 (vignette); Dunlap, *History of the . . . Arts of Design in the United States* (1918 ed.), Vol. 2, opp. p. 136; Wilkins, *A History of the Episcopal Church in Narragansett . . .*, Vol. 2, opp. p. 350, photo-gravure; *The Connoisseur*, March 1924, p. 131; *The Art Quarterly*, Spring 1939, p. 113. For a complete discussion of the so-called





[262] EDWARD GREENE MALBONE

self-portraits, see my article in *The Magazine Antiques*, December 1942, pp. 306-308, with 12 illustrations.

*Owners:* Edward Greene Malbone to 1807; Mrs. Henrietta Whitehorne, to 1853; Henry Brewerton (?); George Douglas Brewerton; W. W. Corcoran, 1883; Corcoran Gallery of Art, Washington, D.C. A copy on ivory by Franklin Barber Clark is in the collection of Mrs. Charles V. Wheeler. An oil copy by Mrs. Lillian E. (Moore) Abbot is owned by her husband, Dr. Charles G. Abbot, Secretary of the Smithsonian Institution.

[262] MALBONE, EDWARD GREENE (1777-1807). Self-Portrait.

*Date:* About 1800.

*Description:* 29 x 24.8, oil on canvas, rectangle. Unfinished sketch inscribed on the bottom at the right: "Sketch by Malbone/

from himself/given to/R. M. Staigg/by J Whitehorne Esq/Newport/R.I."

*Reproduced:* *The Magazine Antiques*, December 1942, p. 308; *The Art Quarterly*, Spring 1939, p. 113.

*Owners:* Mrs. Henrietta Malbone Whitehorne; John Gibbs Whitehorne; Richard M. Staigg, who bequeathed it in 1882 to the Providence Athenaeum.

[263] MALBONE, HENRY, brother of the artist.

*Date:* Sept.-Oct. 1802, Newport.

*Note:* Mentioned in Acct. Bk. 31-12: "Henry Malbone."

*Owners:* Unlocated.

[264] MANIGAULT, MRS. GABRIEL (MARGARET IZARD) (1768-1824). Daughter of Ralph Izard and Alice Delancey. Married Gabriel Manigault,



[264] MRS. GABRIEL MANIGAULT



May 1, 1785, and lived in Charleston and Philadelphia.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-15: "Mrs G. Manigault 1."

*Description:* 3.4 x 2.10. Waist-length to right; eyes to front. Hair, light brown; eyes, brown; complexion, clear; dress, white with black lace cape; background, neutral bluish tint with lavender shadows.

*Owner:* Miss Meta Morris Grimball.

[265] MANIGAULT, JOSEPH (1763-1843).

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-10: "Recd of Mr. Joseph Manigault (\$) 50."

*Description:* 3.3 x 2.8, size

of photograph. Bust to right, eyes to front. Hair looks like a powdered wig. No color notes available.

*Owner:* Mrs. Manigault, London, Ontario, Canada.

[266] MANIGAULT, MR. J.

*Date:* 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 35-3: "x Mr. J. Manigault pd."

*Owners:* Unlocated.

[267] MANIGAULT, MRS. JOSEPH (CHARLOTTE DRAYTON) (1781-1855). Daughter of Esther Middleton and Dr. Charles Drayton; born at the "Oaks," Goose Creek, S.C.; married Joseph Manigault, May 27, 1800, at Drayton Hall on the Ashley River in St. Andrew's Parish; died in Charleston, February 5, 1855.

*Date:* Feb.-April 1801, Charleston.



[265] JOSEPH MANIGAULT



[267] MRS. JOSEPH MANIGAULT

*Note:* Mentioned in Acct. Bk. 32-16: "Mrs J. Manigault 1."

*Description:* 3 x 2.6, size of photograph. Waist-length, nearly front, body to right, head and eyes to left. Pearl pin in part of hair. No color notes available.

*Owners:* Always owned in the family. Present owner: Henry Middleton Manigault.

[268] MARTIN, EDWARD (1782-1860), of Newport, was the eldest son of Lieutenant Governor Simeon and Nabby Duffee Martin; married Sarah Fowler; made aide-de-camp, May 16, 1811, with the rank of Lieutenant Colonel, to Governor W. Jones of Rhode Island; travelled much; finally engaged in business as a merchant in New York.

*Date:* Dec. 1802-June 1803, New York.



[268] EDWARD MARTIN

*Note:* Mentioned in Acct. Bk. 9-9: "x Mr Martin pd (\$ )50."

*Description:* 3.1 x 2.6. Malbone's name was on a slip of paper in the back of the miniature but has been lost. Bust to left, eyes to front. Hair and sideburns, dark brown; eyes, dark brown; complexion, olive, slightly rosy; coat, double-breasted; stock, white; background, cloud effects in blue and brown.

*Owner:* Mrs. Henry Holt.

[269] MARX, ASHER.

*Date:* June 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-7: "June 1 x Mr Marx pd (\$ )50."

*Description:* 2.12 x 2.4. Bust to right, eyes to front. Hair and sideburns, powdered; eyes, brown; complexion, fair; coat and



[269] ASHER MARX

waistcoat, black; stock, white; background, dark.

*Exhibited:* Pennsylvania Academy of the Fine Arts, 1926; Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owner:* Pennsylvania Academy of the Fine Arts.

[270] MARX, JOSEPH.

*Date:* May 1806, New York.

*Note:* Mentioned in Acct. Bk. 23-25: "Mr Marx pd (\$) 50."

*Description:* 2.15 x 2.6. Bust to right, eyes to front. Hair, dark brown; eyes, brown; complex-



[270] JOSEPH MARX

ion, fair; coat, dark blue; stock, white; background, pinkish-cream sky.

*Exhibited:* Pennsylvania Academy of the Fine Arts, 1926; Metropolitan Museum of Art,

1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owner:* Pennsylvania Academy of the Fine Arts.

[271] MASON, ELIZA (later MRS. SAMUEL DUNN PARKER) (1784-1826). Daughter of Jonathan Mason (1752-1831), U.S. Senator from November 14, 1800 to March 3, 1803, and Massachusetts State Representative from 1817 to 1820, when he resigned.

*Date:* Signed: "Malbone, 1805" on tree. Boston.

*Note:* Mentioned in Acct. Bk. 21-8: ". . Miss E. Mason ¾ length paid (\$) 100."

*Description:* 6.6 x 4.14, rectangular. This is the largest known portrait miniature on ivory by Malbone. Three-quarter length, sitting, hands in lap, left hand holding leg-horn hat. Hair, light brown, straight, parted with knot on top; eyes, gray; complexion, pale; dress, white; background, tree and sky landscape. Ivory pieced on the right with cardboard. Eliza Susan Quincy, in her letter of 1879, describing Malbone's studio and methods, mentions this miniature of Miss Mason as being on view while her mother's miniature was being painted in 1805.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *Catalogue of National Collection of Fine Arts, 1929, then the National Gallery of Art; American Magazine of Art,*



[271] ELIZA MASON

April 1929, p. 189; *The Magazine Antiques*, November 1929, p. 380, and August 1950, p. 118.

*Owners:* Samuel Dunn Parker, until 1872; Mrs. Nicholas Hoppin (eldest Parker daughter) and Charles Henry Hoppin, until 1908; Eliza Mason Hoppin, until 1927; Miss Ellen G. Parker.

[272] MATHEWSON, JOHN.

*Date:* 1794–March 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2–21: "Jn<sup>o</sup> Mathewson 1," price 2 guineas.

*Owners:* Unlocated.

[273] MEANS, MRS. ROBERT (MARY H. BARNWELL) (1781–1849).

*Date:* Signed (scratched): "Malbone, 1806." Charleston.

*Note:* Mentioned in Acct. Bk. 23–6: "Mrs. Meains pd (\$)<sup>50</sup>."

*Description:* 3.8 x 2.12. Waist-length to right, eyes to front, head tilted back slightly. Hair, reddish-brown to yellowish, combed over forehead, knot on top; eyes, hazel; complexion, fair; dress, low-necked, trimmed with pink lace; background, sky effect, warm in color.

*Exhibited:* National Collection of Fine Arts, 1939–1949.

*Owners:* Robert Means; Mrs. Henry Middleton Stuart, daughter; Mrs. William Elliott, granddaughter; Mrs. J. J. Pringle, great-granddaughter; J. J. Pringle, Jr., great-great-grandson. A copy by H. B. Bounetheau is owned by William Martin Means.



[273] MRS. ROBERT MEANS

[274] MEANS, THOMAS (1767–1828). Born in Boston and settled in South Carolina where he became a very successful planter.

*Date:* 1806, Charleston.





[274] THOMAS MEANS

*Note:* Mentioned in Acct. Bk. 23-19: "Mr. Meins pd (\$)<sup>52</sup>." It is the final entry of Malbone's 1806 visit to Charleston and may be the last miniature painted there before his return north about the middle of May. No mention is made in the Acct. Bk. of an oil of Mr. Means, which family tradition assigns to Malbone. It is a copy of the miniature.

*Description:* 2.12 x 2.3. Bust to right, eyes to front. Hair, brown; eyes, hazel; complexion, ruddy; coat, blue; stock, collar and waistcoat, white; background, gray.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art; Corcoran Gallery of Art, 1952.

*Reproduced:* Wehle, *American Miniatures, 1730-1850*, pl. 23.

*Owners:* Thomas Means; Sarah and Robert Means; Isabella Means Davis; Sarah Means; Mrs. David du Bose Gaillard; David St. Pierre Gaillard.

[275] MERCER, CHARLES FENTON (1778-1858). Born in Fredericksburg, Va., June 6, 1778; died in "Howard," near Alexandria, Va.; graduated from Princeton, 1797; commissioned Captain of Cavalry by Washington, 1798; studied and practiced law; was in the Virginia State Legislature, 1810-1817; Aide to Governor, War of 1812, with rank of Brigadier-General. In 1817, was elected to Congress and remained in office until 1840.

*Date:* Signed on the back, "Malbone January 1799."

*Description:* 3.4 x 2.12. Bust to right, eyes to front. Hair, powdered, parted in middle; eyes,



[275] CHARLES FENTON MERCER



blue; complexion, fair; coat, blue-black; stock and waistcoat, white; background, blue.

*Reproduced: The Magazine Antiques*, April 1933, p. 129.

*Owners:* Charles Fenton Mercer; Miss Ella T. Garnett; Mrs. Lelia Garnett Dangerfield.

[276] MIDDLETON, MR. (A copy.)

*Date:* Dec. 1801–May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33–15: "x Mr. Middleton a copy."

*Owners:* Unlocated.

[277] MIDDLETON, MR.

*Date:* Feb.–April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6–19: "Recd for Mr. Middleton's picture (\$) 52."

*Owners:* Unlocated.

[278] MILLER, CAPTAIN

*Date:* Feb.–April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32–12: "Capt. Miller 1."

*Owners:* Unlocated.

[279] MILLER, MRS.

*Date:* Dec. 1802–June 1803, New York.

*Note:* Mentioned in Acct. Bk. 9–8: "x Mrs. Miller pd (\$) 50."

*Owners:* Unlocated.

[280] MILNOR, JOSEPH KIRKBRIDE, II (1775–1828).

*Date:* About 1800.

*Description:* 2.12 x 2.2. Bust to right, eyes to front. Hair,



[280] JOSEPH K. MILNOR II

powdered; eyes, brown; complexion, very fair; coat, purple; stock, white; a red strip between the stock and waistcoat; background, cream on right and brown on left.

*Exhibited:* National Collection of Fine Arts, 1925–1926, then National Gallery of Art.

*Reproduced:* Wharton, *Heirlooms in Miniatures* (1898), p. 164; *The Magazine Antiques*, April 1933, p. 129.

*Owners:* Frances Coles Milnor, to 1873; Frances Coles Milnor, to 1903; Mrs. Mary Worthington Milnor Griffith, to 1927; Lloyd Milnor; Joseph Kirkbride Milnor V.

[281] MONTGOMERY, MRS. WILLIAM (RACHEL HARVEY), the daughter of Sampson Harvey, merchant of Philadelphia, married William Montgomery, October 25, 1781.



[281] MRS. WILLIAM  
MONTGOMERY

*Date:* About 1801.

*Description:* 2.14 x 2.5.

Bust to left, eyes to front. Hair, dark and curly, ribbon in the hair; dress, low-necked, trimmed with lace. Either the miniature is faded or never was colored. The whole tone of it is brown.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 130.

*Owners:* Still owned in the family; the present owner is Mrs. Bernice P. A. Fernow.

[282] MORRIS, ISRAEL W.  
(1778-1870).

*Date:* About 1800.

*Description:* 2.12 x 2.4.

Bust to left, eyes to front. Hair, powdered wig; eyes, brown; eyebrows, brown; clothes, burgundy; stock, jabot, and waistcoat, white.

*Exhibited:* Philadelphia Museum, 1934.

*Owner:* Mrs. William Logan MacCoy.



[282] ISRAEL W. MORRIS

[283] MORRIS, MRS. ISRAEL  
W. (MARY HOLLINGS-  
WORTH) (1776-1820).

*Date:* About 1800.

*Description:* 2.12 x 2.3.

Bust to right, eyes to front. Hair, powdered; eyes, blue; eyebrows, brown; dress, white.

*Exhibited:* Philadelphia Museum, 1934.

*Owner:* Mrs. William Logan MacCoy.

[284] MORRIS, COLONEL  
LEWIS, IV (1752-1824). Colo-  
nel Lewis Morris was the eldest  
son of General Lewis Morris III  
(1726-1798), a signer of the Dec-  
laration of Independence; gradu-  
ated from Princeton, 1774; Aide-  
de-camp to General Sullivan, 1776-  
1779; "brevetted Lieutenant Colo-  
nel in the Continental Army by  
Act of September 9, 1778, 'for  
bringing forward to Congress the  
account of the repulse of the Brit-



[283] MRS. ISRAEL W. MORRIS

ish forces on Rhode Island on the 29th of August, last, and who, on the late expedition as well as on several other occasions, behaved with great spirit and good conduct.' Aide-de-camp to General Greene, November 1779 to close of war." (Heitman, F. B.)

*Date:* About 1802.

*Description:* 3 x 2.6. Bust nearly front, eyes to front. Hair, white; eyes, blue; eyebrows, dark; complexion, fresh; uniform, blue with buff facings, epaulets; background, shaded dark.

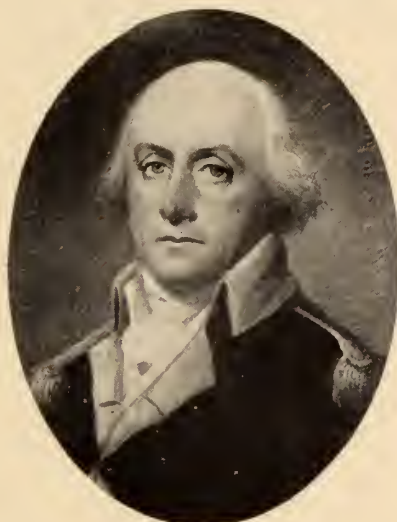
*Reproduced:* *The Magazine Antiques*, April 1933, p. 130.

*Owners:* Captain Lewis Morris; Mr. and Mrs. Lewis Gouverneur Morris.

[285] MORRISON, MR.

*Date:* [Nov.] 1800-[Feb.] 1801, New York.

*Note:* Mentioned in Acct.



[284] COL. LEWIS MORRIS IV

Bk. 31-22: "Mr. Morrison." Cost \$35 or \$40.

*Owners:* Unlocated.

[286-287] MORRISON, MRS.  
(Two miniatures.)

*Date:* October [1804?, New York].

*Note:* Mentioned in Acct. Bk. 25-4: ". Mrs. Morrison John S-t No. 61 pd," and 25-7: ". Mrs. Morrison pd (\$) 50." These entries are in a list "Engaged for October" of an unspecified year, but the list contains both New York and Philadelphia subjects and 1804 was the only year in which Malbone worked in both cities. The John Street address would indicate that these miniatures were painted in New York.

*Owners:* Unlocated.

[288] MOSES, DAVID (1776-1858).

*Date:* 1805, Boston.



[288] DAVID MOSES

*Note:* Mentioned in Acct. Bk. 21-29: ". Mr Moses pd (\$ )70."

*Description:* 2.14 x 2.5. Bust to right, eyes to front. Hair, brown; eyes, gray; complexion, fair, pink cheeks; coat, dark blue; stock and waistcoat, white; background, delicate blue, cream and violet.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Wehle, *American Miniatures, 1730-1850* (1927), pl. 22, in color.

*Owner:* Miss Rachel Gratz Nathan.

[289] MOSES, SOLOMON (1774-1857). Married Rachel Gratz (q.v.).

*Date:* April 1804, Philadelphia.

*Note:* Mentioned in Acct.



[289] SOLOMON MOSES

Bk. 15-8: "Mr. Moses pd (\$ )50."

*Description:* 2.14 x 2.5. Bust to right, eyes to front. Hair, black, thin and combed forward; eyes, pale blue; complexion, pearly; coat, black; stock, waistcoat, and collar, white; background, light gray at top and blue and green at the bottom.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Wehle, *American Miniatures, 1730-1850*, pl. 21.

*Owner:* Miss Rachel Gratz Nathan.

[290] MUNROE, BEN.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-4: "Mr. Ben. Munroe 1," price 2 guineas.

*Owners:* Unlocated.

[291] NEAL, MR. (A copy.)

Date: April-July 1804, Philadelphia.

Note: Mentioned in Acct. Bk. 15-15: "Mr. Neal copy pd (\$ )50."

Owners: Unlocated.

[292] NIGHTINGALE, MRS. JOHN (MARTHA WASHINGTON GREENE), daughter of General Nathanael Greene.

Date: About 1796. Stylistically, this miniature is early, but later than the Brown and Burrill miniatures of 1794-1795—about the same time as Eben Farley.

Description: 2.6 x 1.13. Bust, front. Hair, brown, curls on shoulder, with blue ribbon; eyes, brown; complexion, fair; dress, white, square low neck with ruffles; background, sky effect, dark blue, pink and brown. Hair in back of frame with monogram "M.N."

Exhibited: National Collec-



[292] MRS. JOHN NIGHTINGALE

tion of Fine Arts, 1929, then the National Gallery of Art.

Reproduced: *American Magazine of Art*, April 1929, p. 186; *The Magazine Antiques*, November 1929, p. 374; Parke-Bernet Galleries, Cat. 814 (1946), p. 7.

Owners: Mrs. Thomas B. Gannett (now Mrs. Paul M. Hamlen); Mark Bortman since 1946.

[293] NIGHTINGALE, MRS. JOHN (MARTHA WASHINGTON GREENE).

Date: About 1797.

Description: 2.11 x 2.3. Bust slightly to right, eyes to front. This miniature in many ways is similar to the preceding one in style of dress and the way the hair falls, and yet they are not replicas. This miniature is more mature in the face and yet from the technical standpoint, the two miniatures were not painted very far apart. This may be about 1797.

Exhibited: Under her maiden name at the National Collection of Fine Arts, 1929, then National Gallery of Art.

Owners: The Misses Sarah and Josephine Lazarus; Metropolitan Museum of Art.

[294] NIXON, JOHN (1733-1808), a prominent figure during the Revolutionary War, and an active soldier. It is said he was chosen to read the Declaration of Independence publicly for the first time at the State House, July 8, 1776.

Date: 1800?, Philadelphia.

Description: 3 x 2.8. Bust





[294] JOHN NIXON

to left, eyes to front. This is a copy of Gilbert Stuart's painting. It is signed "Malbone" with a date which I believe to be "00." This is the only Malbone miniature which I have seen that is varnished. Hair, powdered; eyes, brown; complexion, ruddy; coat, dark brown; stock, white; waistcoat, dark brown.

*Reproduced: Pennsylvania Museum Bulletin*, No. 69, October 1921, p. 24.

*Owners:* Miss Elizabeth Ellen Keating; Philadelphia Museum of Art.

[295] NORRICE, COLONEL.  
*Date:* Feb.—April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-11: "Col. Norrice 1."

*Owners:* Unlocated.

[296] NORTHROP, MR.  
*Date:* Feb.—May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-12: "Mr Northrop pd (\$ )50."

*Owners:* Unlocated.

[297] NOULTE, MR.  
*Date:* Feb.—May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-7: "Mr. Noulte pd (\$ )50."

*Owners:* Unlocated.

[298] OLNEY, JAMES.  
*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-3: "Mr. James Olney 1," price 2 guineas.

*Owners:* Unlocated.

[299] OTIS, MRS. HARRISON GRAY (SALLY FOSTER) (1778-1836 or 1838). She was the daughter of William and Grace (Spear) Foster. Records have her married twice during the month of May (15 and 31) 1790. She was the mother of eleven children.

*Date:* Oct.—Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-24: "Mrs. Otis pd (\$ )50."

*Description:* From reproduction: size of reproduction, 2.12 x 3. Nearly half-length to the right, face nearly profile; low-necked dress trimmed with white lace; two clasps; necklace with a cross; background shaded light to dark. From owner: hair and eyes, brown; dress, orange.

*Reproduced: Bulletin of the Society for the Preservation of New England Antiquities*, March 1917, p. 2; Griswold, *Republican*

*Court* (1855), opp. p. 183 (engraving enlarged and reversed).

*Owner*: Sophia H. Ritchie.

[300] P., MRS., of Portland.

*Date*: 1805, Boston.

*Note*: Mentioned in Acct. Bk. 21-14: "Mrs. P. of portland bk (\$ )53."

*Owners*: Unlocated.

[301] PARSONS, THEOPHILUS (1750-1813). Had an extensive law practice in the New England States. In 1806 he was appointed Chief Justice of the Supreme Judicial Court of Massachusetts.

*Date*: About 1796.

*Description*: From reproduction: 2.9 x 2, size of reproduction. Bust nearly to front, eyes to front. Hair and sideburns, powdered, hair in bangs; eyes, blue-gray; stock and collar, white. A typical Malbone of this time.

*Reproduced*: *Historical Collections of the Essex Institute*, Vol. XXXV, April 1899, opp. p. 97.

*Owners*: Unlocated.

[302] PATTEN, DR. G., of Newport, R.I.

*Date*: About 1798.

*Description*: 2.10 x 2.4. Bust to right, eyes to front. Hair and sideburns, powdered; eyes, brown; complexion, fair; coat, dark brown; stock and waistcoat, white; background, light gray.

*Exhibited*: National Collection of Fine Arts, 1929, then National Gallery of Art; Metropolitan Museum of Art.



[302] DR. G. PATTEN

*Reproduced*: *The Magazine Antiques*, November 1929, p. 378; *The Art Quarterly*, Spring 1939, p. 118; Parke-Bernet Galleries, Cat. 814 (1946), p. 14, and Cat. 1613 (1955), p. 47.

*Owners*: Mrs. Thomas B. Gannett, later Mrs. Paul M. Hamlen, Wayland, Mass.; Mark Bortman, Boston, Mass., 1946; Norvin H. Green, New York City; Mr. and Mrs. Harry I. Stern, Philadelphia, Pa., since 1955.

[303] PEARCE, NATHANIEL, of Providence (1770-1851).

*Date*: 1796. On the back of the paper are Malbone's directions that this paper must not be taken off, and the date, 1796.

*Description*: 2.3 x 1.12. Bust, face and body turned to left, eyes to front. Hair in bangs, powdered; coat, black; stock, white;



[303] NATHANIEL PEARCE

waistcoat, bright red with black spots.

*Reproduced: The Magazine Antiques*, April 1933, p. 129.

*Owners:* Always in the family. Present owner: Robinson G. Pearce.

[304] PEARCE, MR.

*Date:* Dec. 1804-[Jan.?] 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-17: "Mr. Pearce pd (\$).50."

*Owners:* Unlocated.

[305] PELL, MARY CORNELL (later MRS. ROBERT MACOMB) (1785-1854), the daughter of Elijah Pell (d. 1798) and his wife, Mary Cornell Pell, was born at East Chester, Westchester County, N.Y., on August 12, 1785. Following the death of both parents in her early youth, she made her home with an uncle and

aunt, Mr. and Mrs. Thomas Pearsall, at 53 Broadway, New York. Thomas Pearsall had married her mother's sister Phebe and was a partner of her father, a New York merchant.

Mary Cornell Pell and Robert Macomb (*q.v.*) were married by the Rt. Rev. Benjamin Moore, the Bishop of New York, at old Trinity Church in New York on November 3, 1806. After the death of her husband in February 1832, she continued to reside in the Macomb house at King's Bridge, built as a country home by her father-in-law, Alexander Macomb, about 1797, until a few years before her death in New York on September 2, 1854. She was survived by an adopted daughter, Caroline Bertine Macomb (1828-1899), who married William Foster, Jr.

Shortly after Macomb and Miss Pell became secretly engaged, he wrote to her in an undated letter (presumably early May 1806): "Mary, will you grant me one favor which under our present circumstances I may ask with the greatest propriety? Will you go with me to the Limner's and sit for your miniature. The thing shall be managed with secrecy. . . ." (Irving S. Olds, "Two of Malbone's Last Miniatures: Robert Macomb and Mary Cornell Pell," *The Magazine Antiques*, October 1954.) While she was sitting to Malbone, the artist gave her technical advice on a picture she herself was painting and, upon his departure for Newport a short time later, took the miniature with him

to give it a finishing touch. It was this miniature which occasioned the following letter to Robert Maccomb, who was soon to become her husband:

"Boston October th5 . 1806

"Dear Sir

"I recd. a letter from you last July in which you requested me to send a little picture which Miss P. had begun to paint at my room. The next day I was taken sick and consequently not able to attend to it. I was confined to the house nearly two months, otherways I might have found an opportunity to send it by a private conveyance for if I had sent it by the post as you requested it would in all probability have been broken to pieces. I would have given it the finishing touch as you requested but have not been well enough to use my pencil yet. I shall now forward it by Mr. DeLasert. I hope you will make my apology to Miss P. for not sending it sooner.

"I remain yours

[Signed:] EDWD. G. MALBONE"

[Envelope addressed to:] "Mr Robert McCoom/New York/[by courtesy of] Mr DeLaCert."

Date: May 1806, New York.

Note: Mentioned in Acct. Bk. 23-22: "Miss Pell pd (\$) 50."

Description: 3.6 x 2.12. Waist-length, turned to right, eyes to front. Hair, dark brown, combed forward; eyes, hazel; complexion, fair; dress, white, low-necked, trimmed with lace; background, sky effect.

Reproduced: *The Maga-*



[305] MARY CORNELL PELL

*zine Antiques*, October 1954, p. 288; Yale University Art Gallery, *Pictures Collected by Yale Alumni* (1956), No. 35.

Owners: Mrs. Robert Maccomb, New York City, 1806-1854; her adopted daughter, Caroline Bertine Maccomb Foster, New York City, 1854-1899; her eldest son, Maccomb G. Foster, New York City, 1899-1933; since 1933, Irving S. Olds, New York City, whose wife, Evelyn Foster Olds, is a niece of the late Maccomb G. Foster. A pastel copy of this miniature, apparently of contemporary origin, was owned in 1934 by the late Mrs. Henry Wilmerding Payne of New York City, a descendant of Mr. and Mrs. Thomas Pearsall.

[306] PERKINS, ELIZABETH AND NANCY.

Date: Jan. 1806, Boston.



[306] PERKINS CHILDREN

*Note:* Mentioned in Acct. Bk. 23-2: "Mr. Perkins 2 children pd (\$) 109."

*Description:* 4.7 x 3.8, rectangular. Hair, light brown; dresses, light pink; background, gray wall to the right and tree branch and sky to the left; the older girl holds a rosebud. From the photograph the eyes seem dark in one and light in the other. This two-figure composition is the only portrait order of more than a single person, so far located. However, in an earlier entry (19-6) is the following: "Mr. Perkins children 4 in one piece," which has no price or other indication that it was executed.

*Owners:* Miss Elizabeth W. Perkins gave it to the Massachusetts Historical Society in 1921.

[307] PERKINS, MR.

*Date:* Feb.? 1805, Boston.

*Note:* Mentioned in Acct.

Bk. 21-1: "Mr. Perkins pd (\$ ) 25."

*Owners:* Unlocated.

[308] PERRY, EDWARD  
(1774-1800).

*Date:* About 1796.

*Description:* 1.14 x 1.3. Bust turned to right, eyes to front. Hair, powdered; eyes, brown; complexion, dark; coat, purple; stock and jabot, white; waistcoat, white with lilac spots; background, light-blue to cream.

*Owners:* Clarence Cochran Waring, 1927; Dr. Joseph I. Waring, 1930.

[309] PETERS, MR.

*Date:* April-July 1804, Philadelphia.

*Note:* Mentioned in Acct. Bk. 15-18: "Mr. Peters." Tuckerman (1867), p. 124, speaks of the Peters family of Philadelphia as



[308] EDWARD PERRY





[310] ALEXANDER VON PFISTER

"among the older families of all the Atlantic and Southern States [in whose possession] are found precious exemplars of his [Malbone's] skill and taste."

*Owners:* Unlocated.

[310] PFISTER, ALEXANDER VON. He was the eldest son of Captain, afterwards Colonel, Francis Joseph von Pfister of the German mercenaries with the British Army, who was killed at the Battle of Bennington, August 16, 1777. Alexander married May, daughter of John Ramsay.

*Date:* About 1803.

*Description:* Bust to right, eyes to front. Hair, dark brown; eyes, blue; complexion, dark; coat, black, double-breasted; stock, white; background, gray.

*Owners:* Eleanor Mary von Pfister; Mrs. Emil Abadie (Eleanor Lyell); Herbert DuPuy; Mrs. Herbert DuPuy.

[311] PHILLIPS, MR.

*Date:* [Nov.] 1800-[Feb.] 1801, New York.

*Note:* Mentioned in Acct. Bk. 31-21: "Mr. Phillips," price \$30 or \$40.

*Owners:* Unlocated.

[312] PHILLIPS, MR.

*Date:* June-[Aug.] 1802, New York.

*Note:* Mentioned in Acct. Bk. 31-4: "x Mr. Phillips pd (\$ ) 50."

*Owners:* Unlocated.

[313] PHILLIPS, JOHN (1770-1823), was the son of the successful merchant, William Phillips, Jr., and Margaret Wendell Phillips. He entered the first class of Phillips Academy, Andover, which was founded by John and Samuel Phillips in 1778. He graduated from Harvard ten years later; married Sally Walley of Bos-



[313] JOHN PHILLIPS

ton in 1794. Wendell Phillips was their son. In 1804, he was sent to the Massachusetts Senate. He was Presiding Officer from 1813 until his death. He was active in the adoption of the Boston City Charter and was elected the first Mayor, April 16, 1822, but declined reelection on account of his health. He died May 23, 1823.

*Date:* About 1799.

*Description:* 2.14 x 2.5.

Bust to right, eyes to front. Hair and sideburns, powdered; coat, blue with red binding; jabot and waistcoat, white with a scarlet ribbon; background, sky.

*Exhibited:* The New-York Historical Society, 1934; Retrospective Exhibition, Rhode Island Tercentenary Art Association of Newport, 1936, No. 38; Parke-Bernet Galleries, Inc., 1955.

*Reproduced:* Parke-Bernet Galleries, Cat. 53 (1938), p. 225.

*Owners:* Rev. Joshua Huntington, Pastor of the Old South Church, an intimate friend of the sitter; Daniel Huntington, President of the National Academy; Erskine Hewitt; Mrs. Norvin H. Green; Mrs. John W. Starr, Kansas City, Mo., since October 15, 1955.

PINCKNEY. The Pinckneys of Charleston are listed in the Malbone Account Book eight times, representing a total of ten miniatures, all painted in the six months, December 5, 1801, through May 1802. Only two have been located: General Charles Cotesworth Pinckney and his nephew, Thomas Pinckney, Jr. However, Malbone's

copy of Trumbull's portrait of General Thomas Pinckney (1750-1828) may account for one of the missing eight. It is impossible to identify accurately the subjects of the others, except in the case of Mrs. Thomas Pinckney, the General's second wife, painted before May 1802. Since Thomas Pinckney, Jr., did not marry Eliza Izard (*q.v.*) until December 1803, her portraits cannot have been referred to in the Pinckney entries. Some of these missing seven or eight miniatures will undoubtedly turn up and should add to Malbone's reputation, for they were painted only a few months after his return from England when his work was at its best.

[314] PINCKNEY, MAJOR GENERAL CHARLES COTESWORTH (1746-1825). Statesman, soldier, and lawyer.

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 4-6: "Reed of Genl Pinckney (\$75 for miniature & setting."

*Description:* 3 x 2.8. Bust to right, eyes to front. Hair, powdered; eyes, hazel; coat, dark blue, trimmed with light tan; gold buttons and epaulets; stock and waistcoat, white; background, brown and greenish-gray.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 129; *The Art Quarterly*, Spring 1939, p. 118.

*Engraving:* The engraving by E. Wellmore has been enlarged to an almost half-length standing figure and put into a rectangle.



[314] MAJ. GEN. CHARLES C.  
PINCKNEY

This might indicate another miniature, but the Acct. Bk. entries do not list prices to suggest a large-size miniature. The face and clothes are so like the miniature that it seems logical to conclude that the changes were made by the engraver as was often done. He incorrectly drew and shaded the waistcoat on the General's left side. The engraving was printed in Longacre and Herring, *National Portrait Gallery of Distinguished Americans* (1839), Vol. 4, pl. 9; Rice and Hart, *National Portrait Gallery of Distinguished Americans* (1853), Vol. 4, pl. 3; Winsor, *Narrative and Critical History of America*, Vol. 7 (1888), p. 456; *Institution of the Society of the Cincinnati . . .* (1886), opp. p. 47.

*Owners:* Charles Cotesworth Pinckney; Rev. Charles Cotesworth Pinckney; Edward

Rutledge Pinckney; Julian Mitchell.

[315] PINCKNEY, GENERAL.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-13: "Recd. of Genl. Pinckney (\$)75."

*Owners:* Unlocated.

[316-317] PINCKNEY, GENERAL. (Two miniatures.)

*Date:* May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 35-9: "x x Genl. Pinckney with settings 3 two finished/& paid."

*Owners:* Unlocated.

[318] PINCKNEY, MAJOR.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-14: "x Major Pinckney a copy." This may be the miniature listed herein as No. 322.

*Owners:* Unlocated.

[319] PINCKNEY, MAJOR.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-20: "Recd for a picture of Major Pinckney (\$)60."

*Owners:* Unlocated.

[320-321] PINCKNEY, MRS. (Two miniatures.)

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-8: "Recd of Mrs Pinckney (\$)112 . . ."

*Owners:* Unlocated.



[322] GEN. THOMAS PINCKNEY

[322] PINCKNEY, GEN. THOMAS (1750-1828). Brother of Charles Cotesworth Pinckney (*q.v.*); called to bar, London, 1774; studied at Royal Military Academy, Caen, France; Major, 1778; first S. C. Regiment during Revolution; Governor, 1787-1789; Minister to Great Britain, 1792-1795; also Acting Envoy Extraordinary to Spain; negotiated the Treaty of San Lorenzo, 1795; Federalist candidate for President, 1796; married, first: Elizabeth Motte, 1779 (died 1794); second: Mrs. Frances Motte Middleton, 1794.

*Date:* Undetermined, unless this should be No. 318, Dec. 1801-May 1802, Charleston.

*Description:* 3.6 x 2.8. This is a copy of John Trumbull's oil miniature now at Yale University Gallery. Bust, head and eyes to left, body to front. Hair, red; eyes, brown; complexion, fair; uniform,

blue with vermilion trimmings; buttons on coat and epaulets, silver; buttons on waistcoat, white; background, blue sky at the top with white clouds, pink and red at bottom.

*Exhibited:* Charleston, 1925.

*Owner:* Mrs. Henry Buist.

[323] PINCKNEY, MRS. THOMAS, SR., second wife of General Thomas Pinckney (*q.v.*).

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 4-10: "Recd of Mrs. Thomas Pinckney for a picture & setting (\$75)."

*Owners:* Unlocated.

[324] PINCKNEY, COLONEL THOMAS, JR. (1780-1842). Son of General Thomas Pinckney (1750-1828); married Eliza Izard (*q.v.*), December 1803; died July 7, 1842, Le Havre, France.

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 36-1: "Decem<sup>r</sup> x Mr Tho Pinckney pd x."

*Description:* 3 x 2.5. Bust to left, eyes to front. Mentioned in a letter from Thomas Pinckney, Jr., to Harriott Pinckney, January 2, 1802: "My uncle [General Charles Cotesworth Pinckney (*q.v.*)] has left town today for Charleywood and Tippecutlau. He has been in town two or three days, sitting at Malbone's who (cursed fool) has shewn him my picture, notwithstanding my positive directions to the contrary. He has like-





[324] COL. THOMAS PINCKNEY, JR.

wise shewn it to Hannah Drayton and Miss Baron and several others, so I have directed him to complete it directly and give it to me." (*South Carolina Hist. and Gen. Magazine*, Vol. 41, July 1940, p. 106. For family of the sitter, see *ibid.*, Vol. 39, January 1938, pp. 15-35.)

*Reproduced:* Anna Wells Rutledge, *Artists in the Life of Charleston*, p. 179, Fig. 36, enlarged but trimmed.

*Owner:* Carolina Art Association.

THE POINSETTS (Nos. 325-334) were valued patrons. Eight Acct. Bk. entries list a total of ten miniatures of which four have been located. Dr. Elisha Poinsett paid for four miniatures under his own name. Mr. Vaughn paid for one of the doctor and for one of Susan (formerly called Anna Frances).

There is a possibility that this might be a group of the three together. But it seems doubtful. The Acct. Bk. entry 6-18 states: "Recd of Mr. Vaughn for a picture/of Dr Poincet, Miss Poincet and himself 200/with setting for 1 w." This "with setting for 1 w" suggests that there were more than one. There is no positive evidence what the "w" means, but it may mean with hair work in the back and perhaps with Mr. Vaughn's initials in gold in the hair decoration. Malbone did advertise hair work. Miss Poinsett paid for two others under her own name.

[325] POINSETT, DR. ELISHA (1723-1804), father of Susan (*q.v.*) and Joel Roberts Poinsett (*q.v.*). He served as a physician during the Revolutionary War and attended the wounded Pulaski at the Battle of Camden. He was President of the South Carolina Society from 1792 to 1803.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* One of two miniatures mentioned in Acct. Bk. 35-12: "x x Dr Poinsett 2." Mentioned in Dunlap (1834), Vol. 2, p. 30 note.

*Description:* 2.12 x 2.5. Bust to left, eyes to front. Hair, gray; eyes, blue; complexion, fair but grayish; coat, dark brown, but unfinished; stock, white; waistcoat, gray lined with white; background, sky effect of light pink, yellow and blue. Unfaded condition.

*Exhibited:* Metropolitan Museum of Art, 1909; The New-





[325] DR. ELISHA POINSETT

York Historical Society, 1934; Newport, R.I. Tercentenary, 1936.

*Reproduced:* Parke-Bernet Galleries, Cat. 53 (1938), p. 225; *The Magazine Antiques*, April 1933, p. 131; Parke-Bernet Galleries, Cat. 1613 (1955), p. 55.

*Owners:* Dr. Elisha Poinsett; Joel Roberts Poinsett, 1851, son of the sitter; Mary Frances Lovell Izlar, 1894; Sidney O. Izlar; Mrs. Sidney O. Izlar; Erskine Hewitt; Mrs. Norvin H. Green; Israel Sack, Inc., since October 15, 1955.

[326] POINSETT, DR. ELISHA (1723-1804).

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* One of two miniatures mentioned in Acct. Bk. 35-12: "x x Dr Poinsett 2."

*Owners:* Unlocated.

[327] POINSETT, DR. ELISHA (1723-1804). (A copy.)

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-17: "Dr Poincet a copy."

*Owners:* Unlocated.

[328] POINSETT, DR. ELISHA (1723-1804).

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-18: "Recd of Mr Vaughn for a picture/of Dr Poincet, Miss Poincet and himself (\$)200/with setting for 1 w." One of three, or possibly three in one of Dr. Elisha Poinsett, Miss Susan Poinsett (*q.v.*) and Mr. Vaughn (*q.v.*), all paid for by Mr. Vaughn.

*Owners:* Unlocated.

[329] POINSETT, DR. ELISHA (1723-1804). (A copy.)

*Date:* June 1802, New York.

*Note:* Mentioned in Acct. Bk. 31-17: "Dr Poincet a copy pd (\$ )50."

*Owners:* Unlocated.

[330] POINSETT, JOEL ROBERTS (1779-1851). Son of Dr. Elisha Poinsett (*q.v.*) and brother of Susan (*q.v.*). Born at Charleston, S.C., March 2, 1779; died at Statesburg, S.C., December 12, 1851. He was a politician; was sent on a diplomatic mission to Chile, 1809, to Mexico in 1822; was a member of Congress from South Carolina, 1821-1825; U.S. Minister to Mexico, 1825-1829; Secretary of War, 1837-1841;



[330] JOEL ROBERTS POINSETT

President of the National Institute, forerunner of the Smithsonian Institution; and an importer of the flower now named after him, the "poinsettia."

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-23: "Mr Poincet 1."

*Description:* 2.13 x 2.3. Bust to left, eyes to front. Hair, dark brown; eyes, brown; complexion, dark; coat, black; stock, white; waistcoat, dark brown; background, sky, clouds, light cream to gray at bottom.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *Scribner's Magazine*, May 1910, opp. p. 560, in color; Wehle, *American Miniatures*, pl. 22; Susan LaFollette,

*Art in America*, opp. p. 59; Halsey and Tower, *The Homes of Our Ancestors*, opp. p. 173, where it is called Capt. George Izard.

*Owners:* R. T. Haines Halsey; Metropolitan Museum of Art.

[331] POINSETT, JOEL ROBERTS (1779-1851). At one time this miniature was thought to be the likeness of John Julius Pringle, Jr. (1784-1808), but it does not resemble known portraits of that gentleman. The identity of the subject was established by the Frick Art Reference Library by comparison with Malbone's portrait of Joel Roberts Poinsett [No. 330] which is in the Metropolitan Museum of Art. The probable reason for the former incorrect identification is the fact that Mr. Poinsett in 1833 married the widow of John Julius Pringle, Jr., and as



[331] JOEL ROBERTS POINSETT

Mr. Poinsett was the last of his family, naturally the miniature would have come down in his wife's family and, having been painted three years before her first husband's death, be called John Julius Pringle, Jr., by her people.

*Date:* 1805, Boston. The technique seems to fit this time, and as no other member of his family was then alive, the assignment of this miniature seems quite certain.

*Note:* Mentioned in Acct. Bk. 21-12: "Mr. Poincet pd (\$50."

*Description:* Bust to right, eyes to front. Hair, dark brown, rather thin and combed forward; eyes, pale gray-brown; stock, white; coat, brownish mulberry; background, pale creamy-pink and blue sky above, shading to dull purple hatchings below.

*Owner:* Mrs. Joel Roberts Poinsett Pringle (Cordelia Pythain).

[332] POINSETT, SUSAN (formerly called Anna Frances) (1782-1804), the daughter of Dr. Elisha Poinsett (*q.v.*).

*Date:* 1802, Charleston.

*Note:* One of two miniatures mentioned in Acct. Bk. 35-13: "x x Miss Poincet [*some very faint writing which I have been unable to decipher*]." Dunlap (1834), Vol. 2, p. 30 note, quotes Henrietta Malbone Whitehorne as saying that Miss Poinsett was painted in 1803-1804, but this does not agree with the Acct. Bk.

*Description:* 2.14 x 2.5. Bust to right, eyes to front. Hair,



[332] SUSAN POINSETT

brown, almost completely covered with a light-pink cap; eyes, light blue; complexion, fair with pink cheeks; dress, cream; background, light blue and light pink. New silver-gilt frame.

*Exhibited:* Metropolitan Museum of Art, 1909; The New-York Historical Society, 1934; Newport, R.I. Tercentenary, 1936.

*Reproduced:* Parke-Bernet Galleries, Cat. 53 (1938), p. 269; *The Magazine Antiques*, April 1933, p. 131; Parke-Bernet Galleries, Cat. 1613 (1955), p. 55.

*Owners:* Elisha Poinsett, 1804; Joel Roberts Poinsett, 1851; Mary Frances Lovell Izlar, 1894; Sidney O. Izlar, 1926; Mrs. Sidney O. Izlar; Erskine Hewitt; Mrs. Norvin H. Green; Israel Sack, Inc., since October 15, 1955. A copy by an unknown artist of this miniature was owned by R. T. H. Halsey, now in the Metropoli-

tan Museum of Art where it was recently exhibited as by Malbone.

[333] POINSETT, MISS SUSAN (1782-1804).

*Date:* 1802, Charleston.

*Note:* One of two miniatures mentioned in Acct. Bk. 35-13: "x x Miss Poincet."

*Owners:* Unlocated.

[334] POINSETT, MISS SUSAN (1782-1804).

*Date:* April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-18, one of three portraits for Mr. Vaughn. [See No. 328.]

*Owners:* Unlocated.

[335] POOR, MRS. MOSES (CHARLOTTE WHITE of Boston) (1782-1863).

*Date:* Jan. 1806, Boston.

*Note:* Mentioned in Acct. Bk. 23-3: "Mrs Poor pd (\$53)." Her husband took the miniature with him on a trip to Charleston shortly after it was painted, and from there he wrote to his wife on Feb. 22, 1806: "Mr. Malbone arriv'd here a few days since and has taken lodgings at Mrs. Budds with us—he has borrow'd the picture of my dear wife to shew some of his friends. I asked him if he could not alter the position of the head which I dislike very much, but he says he cannot unless he makes a new one altogether."

*Description:* 2.14 x 2.7. Bust to right, eyes to right. Hair, brown, bobbed; eyes, dark blue; complexion, medium; dress, white-dotted pink muslin; collar, soft; background, light pinkish-brown.



[335] MRS. MOSES POOR

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art. A copy by Richard M. Staigg was exhibited at the Metropolitan Museum of Art, 1927, as "Portrait of a Lady," which is owned by Mrs. O. G. Coale.

*Reproduced:* Wharton, *Social Life in the Early Republic*, opp. p. 146; *The Art Quarterly*, Spring 1939, p. 114.

*Owners:* Miss Charlotte Webb; estate of Henry Randall Webb.

[336] POWER, NICHOLAS (1771-1844). He was the father of Anna Marsh Power and Mrs. Sarah Helen Power Whitman, both poets. Mrs. Whitman wrote of her father: "He possessed a roving disposition and about 1813 departed for North Carolina and

started for the West Indies, but was captured by the British. After the War of 1812 was over, he was released, but continued his roving for 19 years."

"Mr. Nicholas Power left home in a sailing vessel bound for St. Kitts, / When he returned, he frightened his family out of their wits."

*Date:* About 1797. An undated receipted bill for this miniature which cost \$23.33 is owned by the Providence Athenaeum. Unfortunately, Mrs. Whitman added in pencil "1793." This date caused the claim to be made that it was Malbone's earliest miniature. It is far away from the facts. The cut of the coat says, 1797 [see John Langdon Sullivan, which is dated 1797]; the technique is far advanced over that of the 1794 Brown miniature [No. 71], the earliest one so far recorded, which

is labored and awkward, while the one of Power is the work of a much more accomplished artist. In 1794, the cost was two guineas for a miniature, or about one-third of the \$23.33 which Mr. Power paid. Mrs. Whitman, who added the date, could not have known the year directly, as she was born in 1803.

*Description:* 2.14 x 2.6. Bust to right, eyes to front. Wig, white; eyes, blue; complexion, fair; coat, brown; stock and waistcoat, white; background, blue and gray-brown.

*Exhibited:* Metropolitan Museum of Art, 1927.

*Reproduced:* Bolton, *Early American Portrait Painters in Miniature*, frontis., as Nicholas Bowman and so listed as No. 20; Wehle, *American Miniatures*, pl. 20; *Old-Time New England*, Vol. XII, No. 3, January 1922, cover and p. 130; *The Magazine Antiques*, November 1929, p. 374; Caroline Ticknor, *Poe's Helen* (1916), opp. p. 10.

*Owners:* Nicholas Power; Mrs. Sarah Helen (Power) Whitman; Providence Athenaeum, 1879.

[337] POWER, REBECCA.

*Date:* About 1803.

*Description:* 2.12 x 2. Bust to right, eyes to right. Hair, light brown, two-thirds covered with white drapery; eyes, blue; complexion, fair; dress, V-shaped low-necked, white; background, light gray with touches of light blue.

*Owner:* Estate of J. E. Clarke Hare.



[336] NICHOLAS POWER





[337] REBECCA POWER

## [338] POYAS, DR.

*Date:* Dec. 1801–May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33–4: "Dr Poyas 29 Meeting St."

*Owners:* Unlocated.

[339] PREBLE, COMMODORE EDWARD (?) (1761–1807). Since this figure is in civilian dress, without naval insignia, and does not convincingly resemble other portraits of the Commodore, I accept this identification of the subject with a question. Preble is usually pictured with slender build, long face, and thin eyebrows (see portrait at Faneuil Hall, Boston, and engravings in *Appleton's Cyclopedia of American Biography* and in *The National Portrait Gallery*, Vol. 2 (1835), pl. 20), but this miniature shows a fat man

with a round face and heavy eyebrows. Perhaps it represents the Commodore's brother [No. 340].

*Date:* About 1797.

*Description:* 2.8 x 2. Bust to right, eyes to front. Hair, powdered, pigtail; eyes, dark blue; complexion, medium; coat, black; stock, white; waistcoat, blue with polka dots; background is of very recent origin and is inharmonious, being air-brush work. Also the part of the jabot which extends over the background has been covered with air-brush work.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 380.

*Owner:* City Art Museum of St. Louis.

[340] PREBLE, A BROTHER OF COMMODORE EDWARD. Mason, in his *Reminiscences of Newport* (1884), p. 243, says: "Another miniature by the same [Malbone's] hand is a likeness of a brother of Commodore Preble—a fine strong picture."

*Date:* Undetermined, unless No. 339 should be the brother rather than the Commodore.

*Owners:* Mrs. A. P. T. de Carperter, 1920; now unlocated.

[341–342] PREBLE, MRS. (Two miniatures.)

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21–5: "Mrs. Preble two pd. (\$) 100."

*Owners:* Unlocated.

## [343] PREBLE, MISS.

*Date:* 1805, Boston.*Note:* Mentioned in Acct. Bk. 21-9: "Miss Preble paid (\$)<sup>50</sup>."*Owners:* Unlocated.

[344] HARRY PRESCOTT

[344] PRESCOTT, HARRY, of Troy, New York. He was lost at sea when he was 21 years old.

*Date:* Feb.-April 1804, New York. Signed: "Malbone 1804."*Note:* Mentioned in Acct. Bk. 15-5: "Mr. Prescott pd in [illegible word] (\$)<sup>36</sup> pd."*Description:* 2.14 x 2.4. Bust to right, eyes to front. Hair, light brown, brushed forward; eyes, gray-blue; coat, black or dark gray; stock, white; waistcoat, white; with strip of rose color inside the waistcoat; background, misty gray turning to pale greens and violets at the bottom.*Exhibited:* Exhibition of American Furniture, Boston, Mass., 1925; Lyman Allyn Museum, New London, Conn., 1933.*Reproduced:* *Providence Journal*, January 30, 1929.*Owners:* Mrs. Harry Prescott; Mrs. Charles Prescott of Troy; Mrs. Katherine Tupper Prescott; Miss Margaret K. Moore; Mrs. Amy Prescott Hough, 1931.

## [345] QUINCY, JOSIAH (1772-1864).

*Date:* 1805, Boston.*Note:* Mentioned in Acct. Bk. 21-15: "Mr. Quincey pd. (\$)<sup>50</sup>."*Owners:* Unlocated.

## [346] QUINCY, MRS. JOSIAH (ELIZA SUSAN MORTON) (1773-1850).

*Date:* Dec. 1804-[Jan.?] 1805, Boston.*Note:* Mentioned in Acct. Bk. 19-9: "Mrs Quincey pd (\$)<sup>50</sup>." In 1879, Eliza Susan Quincy (1798-1884) wrote of her experiences when 7 years old while her mother was posing for her portrait in 1805 (see letter quoted herein, Chapter IV). She also said a dealer told her: "Our miniatures by him [Malbone] would now bring \$500 in London as works of art." She says "miniatures" but makes no mention of one of herself, and as no mention is made in the Acct. Bk. of a third picture, I have concluded she was too active a girl to want to go through the monotony of having her portrait painted.*Owners:* Unlocated.

[347] RADCLIFFE, THOMAS  
(1776-1806).

*Date:* About 1798.

*Note:* While Mr. Radcliffe is mentioned in Malbone's list for 1803-1804 in Dunlap (1834 ed.),



[347] THOMAS RADCLIFFE

the style is earlier than 1800 [see John Langdon Sullivan, 1797], and the portrait itself shows a young man of 20 to 22 rather than 27 or 28 years of age. "Mr Radcliffe" appears in the Acct. Bk. 33-9, 1801-1802 Charleston, but with no evidence that a miniature was painted at that time.

*Description:* 2.15 x 2.4.

Bust to right, eyes to front. Hair, dark brown, parted in the middle and hangs to his shoulders; eyes, deep blue; complexion, ruddy; coat, dark blue; neck cloth, white; double-breasted white waistcoat; background, light blue to tan. The miniature is in an unfinished state.

*Exhibited:* National Collec-

tion of Fine Arts, 1925-1926 and 1929, then National Gallery of Art.

*Owners:* Mrs. Emma Izard Parker; Mrs. John Hill Morgan; Yale University.

[348] RANDOLPH, RICHARD KIDDER.

*Date:* 1800.

*Note:* Mentioned in Mason, *Reminiscences of Newport* (1884), and Wharton, *Heirlooms in Miniatures*, p. 164: "That Malbone could paint fine portraits of men, as well as women, is proved by miniatures of Richard Kidder Randolph . . ." and others.

*Owners:* 1884, Mrs. Thomas Breese. Present owner unlocated.

[349] RATHBONE, CAPTAIN BENJAMIN (?-1815). A sea captain, the son of Captain Joshua and his first wife Elizabeth (Hall) Rathbone. He married Malbone's sister Mary, November 3, 1801, and visited Malbone on his deathbed in Savannah, 1807. He was lost at sea in the great September gale of 1815.

*Date:* [Sept.-Oct.] 1802, Newport.

*Note:* Mentioned in Acct. Bk. 31-11: "Capt Rathbone."

*Description:* 28 x 24. Rectangular, oil on canvas. Waist-length to left, eyes to front. Hair, powdered, parted in the middle; eyes, blue; complexion, ruddy; coat, blue; stock and waistcoat, white; background, sky and pillar.

*Owners:* Captain Benjamin Rathbone; his niece, Mrs.

William Ennis (Eliza Whitehorne); her daughter, Caroline Whitehorne Ennis; her brother, General William Ennis; Estate of General William Ennis; present owner wishes to remain anonymous.

[350] RHODES, A.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-6: "A. Rhodes 1," price 2 guineas.

*Owners:* Unlocated.

[351-352] RICHARDSON, CHARLES. (At least two miniatures, perhaps more, according to one's interpretation of the Acct. Bk. entries; also two or more subjects.)

*Date:* 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 34-13: "x Mr. Richardson pd 1.-2 & 3 copies of his father." Also: 1802, Charleston, 36-13: "Mr Charles Richardson 2 with settings to be done at the time of the races."

*Owners:* Unlocated.

[353] RICHARDSON, MRS.

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 4-11: "Recd of Mr Sinkler for Mrs Richardson (\$ )78."

*Owners:* Unlocated.

[354-355] RISBURG, MRS. (Two miniatures.)

*Date:* April-July 1804, Philadelphia.

*Note:* Mentioned in Acct. Bk. 15-12: "Mrs Risburg copies 2 (\$ )50."

*Owners:* Unlocated.



[356] MR. RODMAN

[356] RODMAN, MR.

*Date:* [Nov.] 1800-[Feb.] 1801, New York.

*Note:* Mentioned in Acct. Bk. 31-19: "Mr & Mrs Rodman at 35 & 40 dollars each."

*Description:* 2.14 x 2.6. Bust to right, eyes to front. Hair, brown; eyes, blue; coat, very dark blue; waistcoat, stock and tie, white; background, blue-gray with clouds below, tinted with pale orange at lower right.

*Owner:* Mrs. C. Fenno Hoffman.

[357] RODMAN, MRS.

*Date:* [Nov.] 1800-[Feb.] 1801, New York.

*Note:* Mentioned in Acct. Bk. 31-19: "Mr & Mrs Rodman at 35 & 40 dollars each."

*Owners:* Unlocated.

[358-359] RODMAN, MRS.

(Two miniatures of which one may be of Mr. Rodman.)

*Date:* 1804 (before April), New York.

*Note:* Mentioned in Acct. Bk. 15-1: "Mrs Rodman 2 paid."

*Owners:* Unlocated.

[360] ROSE, MISS.

*Date:* 1804, New York.

*Note:* Mentioned in Acct. Bk. 15-2: "Miss Rose pd."

*Owners:* Unlocated.

[361] RUSSELL, ALICIA HOPTON (1791-1840), who married Arthur Middleton, March 9, 1809.

*Date:* Feb.-May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-18: "Miss Russell pd (\$50)."

*Description:* 3.2 x 2.10. Bust, front; eyes, front. Hair, reddish-brown, parted in middle, knot

at back; eyes, gray; complexion, fair; dress, brownish, low-necked, white lace with pink edge; background, grayish-green (opaque color).

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owner:* Mrs. Thomas B. Gannett (now Mrs. Paul M. Hamlen).

[362] RUSSELL, DANIEL. Son of Thomas Russell (*q.v.*), of Boston.

*Date:* About 1797, Boston.

*Description:* 2.6 x 1.15.

Bust to right, eyes to front. Hair, powdered, hangs down to shoulders; eyes, brown; eyebrows, black; coat, black; stock and jabot, white; background, blue. Exquisite finish.

*Reproduced:* *The Magazine Antiques*, December 1942, p. 308, fig. 8.

*Owner:* Mrs. George R. Fearing.

[363] RUSSELL, THOMAS (1740-1796), of Boston. Vice-President of the Humane Society in 1787 and President from 1792 until his death, April 8, 1796. He had an extensive shipping and marine insurance business. He was very active in the Society for Propagating the Gospel among the Indians; the Agricultural Society; the Society for Advice to Immigrants; the Boston Chamber of Commerce; and the National Bank of Boston. He was the father of Daniel (*q.v.*), Elizabeth, who became Mrs. John Langdon Sullivan (*q.v.*), and Sarah, who became



[361] ALICIA HOPTON RUSSELL



Mrs. Richard Sullivan (*q.v.*). The family states that Malbone painted four members of the family, each three times. Three of Thomas Russell have been located, two of another, and one each of the other two.

*Date:* About 1796, Boston.

*Description:* 3.9 x 2.13. Signed: "E. G. Malbone." Almost waist-length, front; eyes to left. Hair, powdered; eyes, brown; eyebrows, black; face, pale; coat, dark brown; stock and jabot, gray; background, red curtain.

*Owner:* Mrs. George R. Fearing.

[364] RUSSELL, THOMAS (1740-1796). A second miniature.

*Date:* About 1796, Boston.

*Description:* 2.3 x 1.12. Head only to left, eyes to left. Wig, powdered, falls below the ears; eyebrows, very dark and heavy; neck cloth, white; coat, black; background, light sky effect.

*Owner:* Mrs. George R. Fearing.

[365] RUSSELL, THOMAS (1740-1796). A third miniature.

*Date:* About 1796, Boston.

*Description:* 2.8 x 2. Head to left, eyes to left. Hair, powdered; eyes, brown; eyebrows, dark brown; coat, plum colored; waistcoat, plum colored; jabot, white; sky background.

*Reproduced:* M. A. de Wolfe Howe, *The Humane Society of the Commonwealth of Massachusetts* (1918), opp. p. 32.

*Owners:* Mrs. Charles M. Cabot; Yale University Art Gal-



[365] THOMAS RUSSELL

lery. In 1922, this miniature was loaned to the Massachusetts Historical Society.

[366] RUSSELL, WILLIAM.

*Date:* Nov. 1794-April 1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-12: "Wm Russell 1," price 2 guineas.

*Owners:* Unlocated.

[367] RUTLEDGE, EDWARD.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-3: "Mr Edwd Rutledge 1." This is probably the miniature mentioned by Mrs. Whitehorne in Dunlap (1834), Vol. 2, p. 30 note, as of Mrs. Edward Rutledge.

*Owners:* Unlocated.

[368] RUTLEDGE, MR. F.

*Date:* Feb.-May 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-4: "Mr F. Rutledge 1." This is probably the miniature mentioned by Mrs. Whitehorne in Dunlap (1834), Vol. 2, p. 30 note, as of Mrs. F. Rutledge.

*Owners:* Unlocated.

[369] RUTLEDGE, MRS. JOHN (SARAH MOTTE SMITH) (1777-1852). Born August 27, 1777, the daughter of the Rev. Robert Smith, first Bishop of South Carolina; married General John Rutledge (1766-1819), son of Governor John Rutledge (1739-1800).

*Date:* [Sept.-Oct.] 1802, Newport.

*Note:* Mentioned in Acct. Bk. 31-18: "x Mrs Rutledge pd (\$60)." The entry of [Sept.-Oct.] 1802 at Newport confirms the statement found written on the back of the miniature: "This my picture was painted by Malbone at Newport when 24. This paper must not be taken off when the picture is set. E. G. Malbone. Pinxt."

*Description:* 3.6 x 2.11. Bust to right, eyes to right. Hair, light brown; eyes, hazel; complexion, medium; dress, white, low-necked.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art (not in the catalogue); Corcoran Gallery of Art, 1932; U.S. Constitutional Sesquicentennial Commission, 1937-1938, No. 97, Corcoran Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 379.

*Owners:* Dr. H. R. Rutledge; Miss Kate W. Rutledge.

[370] RYAN, ANN ELIZABETH.

*Date:* About 1803-1804.

*Description:* 2.8 x 2. Bust to right, eyes to front. Hair, light brown, combed forward; eyes, gray; dress, white; background, light blue. [Illus., FARL photo.]

*Reproduced:* Anderson Galleries, Cat. 4314 (1937), p. 33.

*Owners:* Sold, Anderson Galleries, Herbert Lawton sale, April 2, 1937, No. 152, as by Robert Field (\$80). Resold by Clapp & Graham. Present owner undisclosed.

[371] S., MR. G.

*Date:* Dec. 1804-Jan. 1805, Boston.

*Note:* Mentioned in Acct.



[370] ANN ELIZABETH RYAN

Bk. 19-21: "Mr G.S pd- (\$50.)"  
This entry appears immediately below one for "Mrs. Scollay," and might represent a member of that family.

*Owners:* Unlocated.

[372] SANCHES, MR.

*Date:* Dec. 1804-[Jan.?] 1805, Boston.

*Note:* Mentioned in Acct.

Bk. 19-25: "Mr Sanches with a setting deld pd (\$67.)"

*Owners:* Unlocated.

[373] SAWBERE, SAMUEL.

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct.

Bk. 4-5: "Recd of Mr Sawbere for painting miniature (\$50.)" Mentioned in Dunlap (1834), Vol. 2, p. 30 note, as "Mr Sam. Sawbere."

*Owners:* Unlocated.

[374] SAWBERE, SAMUEL.

*Date:* Dec. 1801-Jan. 1802, Charleston.

*Note:* Mentioned in Acct.

Bk. 36-2: "began [Dec.] 10 x Mr Saml Sawbere paid (\$50.)"

*Owners:* Unlocated.

[375] SCOBIE, JAMES, a Boston merchant. Born in Scotland; married Mary Pedrick of Marblehead, Mass. This miniature was painted for their eldest daughter.

*Date:* About 1804, Boston.

*Description:* 2.14 x 2.4, oval. Bust to right, eyes to front. Hair, dark brown; eyes, blue; complexion, ruddy with grayish beard-tones; coat, black; stock, white; background, pale blue above, shad-



[375] JAMES SCOBIE

ing to brown with cross-hatches at bottom.

*Reproduced:* Parke-Bernet Galleries, Cat. 814 (1946), p. 8.

*Owners:* Mrs. Paul M. Hamlen; The New-York Historical Society since 1946.

[376] SCOLLAY, COLONEL WILLIAM (1756-1815).

*Date:* Dec. 1804-Jan. 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-11: "Mr Scollay pd (\$50.)" Malbone's sister, Mrs. Whitehorne, in her letter of Sept. 9, 1834, published in Dunlap (1834), Vol. 2, pp. 29-30, wrote: "There is a fine miniature of Colonel Scollay of Boston in possession of his daughters; they told me that Stuart used to come at least once a year to see it, desiring them to take

great care of it as it was decidedly the finest miniature in the world." Mrs. Whitehorne was always glad to pass on the most extravagant praise of her brother's work, whether true or not. In this case, however, Miss Quincy in her letter of 1879 to Francis Brinley (quoted in Chapter IV) lends supporting evidence: ". . . respecting the Malbone miniatures, I applied, among others, to the venerable Mrs. Ben Whitwell, whose father, Mr. Scolley, was the subject of Malbone's most successful efforts. You have undoubtedly been told of Stuart's having made it a rule to look at that miniature once every year, for the purpose of studying it."

*Owners:* Unlocated. (A miniature owned by descendants of the Scollay family, which was thought to be of Colonel William Scollay (1756-1815), proved to be that of a young man and not the work of Malbone.)

[377] SCOLLAY, MRS.

*Date:* Dec. 1804-Jan. 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-20: "Mrs Scollay pd (\$ )50."

*Owners:* Unlocated.

[378] SCOLLAY, MRS.

*Date:* [Feb.?-June?] 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-23: "— Mrs Scollay pd (\$ )50."

*Owners:* Unlocated.

[379] SCOTCH GIRL, THE LITTLE.



[379] LITTLE SCOTCH GIRL

*Date:* Said to have been painted in England in 1801. In technique and appearance, it is very like the portrait of Mrs. John Rutledge which was painted at Newport in the summer of 1802.

*Description:* 3.4 x 2.7, rectangular. Half-length standing, turned to right, eyes to right. Hair, brown; eyes, blue; complexion, fair with pink cheeks; dress, white, pointed low neck; white shawl; yellow belt; background, sky and trees.

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Owners:* R. T. H. Halsey; Metropolitan Museum of Art.

[380] SCOTCH LADY. [Perhaps Mrs. Robert Scott-Moncrieff. It resembles in face and features

her portrait by Sir Henry Raeburn. —See *Timothy Cole, Wood Engraver, Memorial Exhibition* (Philadelphia: Print Club, 1931), p. 37.]

*Date:* Said to have been painted in England in 1801.

*Description:* Head almost profile to the left, eyes to left. Hair, dark brown, two-thirds covered with white head cloth; eyes, brown; complexion, fair; dress, white, unfinished below neck; background, unfinished. Perhaps a copy after Raeburn.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 379.

*Owners:* A memorandum by Malbone, dated April 6, 1807: "Presented to Mr. Robert Mackay, of Savannah, Georgia, . . . a miniature of a Scotch Lady" (Dunlap, 1834, II, 29n); Mrs. Ralph Elliott (Mackay); Mrs. Joseph Huger (Elliott); Miss Caroline Pinckney Huger.

### [381] SCOTCH LADY.

*Date:* Hair and dress suggest about 1804.

*Description:* 3 x 2.8. Waist-length to right, head nearly profile, eyes to right. Hair, dark brown; eyes, gray; complexion, fair; dress, low-necked, orange-red in color, trimmed with filmy lace; string of large beads around her neck, and other beads at her breast. This is the only Malbone miniature that has been located which uses much medium and opaque color; this

technique kills the beauty of pure watercolors on ivory and suggests the strength of oil painting.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 380.

*Owners:* On April 6, 1807, Malbone "Presented to Mr. Robert Mackay, of Savannah, Georgia, . . . a miniature of a Scotch Lady" (Dunlap, 1834, II, 29n); Catherine and Sarah Mackay; Mrs. Robert Stiles; Mrs. W. S. Lovell.

[382] SEARS, DAVID, SR. On January 8, 1806, "Mr Sears D[ebto]r . . . paid & Settled" for "three pictures of David [Jr.] (\$150)" and "two pictures of Mr. S[ears] (\$100)." (Acct. Bk., p. 1.) It is plausible to assume, therefore, that this and the following Acct. Bk. reference to "Mr. Sears" refer to David, Sr., while the following Acct. Bk. references to "Mr D Sears" all refer to David, Jr.

*Date:* Oct.—Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-7: "Mr Sears 1."

*Owners:* Unlocated.

### [383] SEARS, DAVID, SR.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-3: ". Mr Sears a copy."

*Owners:* Unlocated.

### [384-385] SEARS, DAVID, JR. (Two miniatures.)

*Date:* Oct.—Nov. 1804, Boston.



*Note:* Mentioned in Acct.  
Bk. 17-11: "x x Mr D Sears Junr  
2 pd (\$) 100."

*Owners:* Unlocated.

[386] SEARS, DAVID, JR.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct.

Bk. 21-22: "Mr D Sears."

*Owners:* Unlocated.

[387] SENTER, DR.

*Date:* [Sept.-Oct.] 1802,  
Newport.

*Note:* Mentioned in Acct.

Bk. 31-17: "x Dr. Senter pd  
(\$ ) 50."

*Owners:* Unlocated.

[388] SETON, WILLIAM  
MAGEE (1768-1803).

*Date:* About 1798.

*Description:* 1.13 x 1.6,  
size of reproduction. Bust to left,  
eyes to front.

*Reproduced:* [Baillly] de  
Barberey, *Elizabeth Seton*, trans.  
by Joseph B. Code (1927), p. 13.

*Owners:* Elizabeth Ann  
Bayley Seton; St. Joseph's College;  
Archbishop Robert Seton (1839-  
1927); present owner unlocated.

[389] SHAKESPEARE ON  
THE LAP OF THE MUSE OF  
INSPIRATION. (Title fur-  
nished by Mrs. W. S. Lovell; it was  
called "Birth of Shakespeare" by  
Malbone's sister, Henrietta White-  
horne, and by R. T. H. Halsey in  
his "Malbone and His Minia-  
tures," *Scribner's Magazine*, May  
1910.)

*Date:* Signed on the front:  
"E G Malbone 1795." The same



[389] SHAKESPEARE AND MUSE

is also incised on the back of the  
gold frame.

*Description:* 2 x 1.8. The  
picture is after the engraving by  
F. Bartolozzi from the design by  
Angelica Kauffmann, which was  
published in 1782. Malbone incised  
on the back of the gold frame the  
following verses from Joseph  
Wharton's "The Enthusiast: or  
the Lover of Nature" (1740), as  
published in Dodsley's *A Collec-  
tion of Poems in Six Volumes*, by  
*Several Hands* (London: 1770):

SHAKESPEAR

*Whom on the winding Avon's  
willow'd banks*

*Fair Fancy found, and bore the  
smiling babe*

*To a close cavern . . .*

*Here, as with honey gather'd  
from the rock,*

*She fed the little prattler, and  
with songs*

*Oft' soothed his wond'ring ears  
with deep delight*

*On her soft lap he sat, and  
caught the sounds.*

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *Scribner's Magazine*, May 1910, p. 559; *The Magazine Antiques*, November 1929, p. 374.

*Owners:* Robert Mackay to 1816; his wife, Katherine (in 1834, Malbone's sister wrote Dunlap: "Mrs. Mackay has also in her possession . . . a small picture of the Birth of Shakespeare, done in umber."); Robert Mackay Stiles; Mrs. H. Snowden Marshall (Isabel C. Stiles).

[390] SHAW, MRS.

*Date:* Sept. 1803, Providence.

*Note:* Mentioned in Acct. Bk. 13-3: "Sept Mrs Shaw pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[391] SHIEFEELL, MRS.

*Date:* Feb.-May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-16: "Mrs Shiefeell pd (\$)<sup>57</sup>."

*Owners:* Unlocated

[392] SHUBERE, MR.

*Date:* July 1804, Newport.

*Note:* Mentioned in Acct. Bk. 15-21: "Mr Shubere pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[393] SHUBRICK, MISS.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-4: "Recd of Mrs Rutledge for a picture of Miss Shubrick (\$)<sup>50</sup>."

*Owners:* Unlocated.

[394] SHUBRICK, SARAH ALICIA. Married January 7, 1802, to Paul Trapier. She was the eldest daughter of Colonel Thomas Shubrick of Belvedere, Bull's Island, S.C.

*Date:* Dec. 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 36-4: "xMiss Shubrick x pd." On Dec. 22, 1801, Thomas Pinckney wrote to Harriott Pinckney: "Miss Shubrick is sitting for her picture at Malbone's"; and on Jan. 2, 1802: "He has made a very ugly picture of Miss Shubrick." (*South Carolina Hist. and Gen. Mag.*, Vol. 41, July 1940, pp. 102-106.)



[394] SARAH ALICIA SHUBRICK

*Description:* 3.4 x 2.10. Bust to right, eyes to front. Hair, dark brown; parted with a pearl pin in the middle, curly and falls on the sides of the face; eyes, dark brown; complexion, fair; dress, white, low-necked, trimmed with lace; background, gray. Thomas Pinckney thought this "a very ugly picture of Miss Shubrick."

*Exhibited:* Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* J. J. Foster, *Miniature Painters, British and Foreign* (1923), Vol. 2, pl. 83, no. 161; Wharton, *Heirlooms in Miniatures* (1898), p. 152.

*Owners:* Mrs. Isaac W. Hayne; Alicia P. Trapier; W. E. Hayne; Frank B. Hayne.

[395] SINKLER, CHARLES (?).

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-17: "Rec<sup>d</sup> Mr. Sinkler (\$150.)" This would represent payment for three miniatures.

*Description:* 3 x 2.6. Bust to left, eyes to front. Hair, brown, with queue; eyes, gray; complexion, medium; stock and waistcoat, white; coat, black; background, sky effect.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 379.

*Owner:* Wharton Sinkler.



[395] CHARLES SINKLER (?)

[396-397] SINKLER, CHARLES (?) (Two miniatures.)

*Date:* Feb.-April 1802.

*Note:* Mentioned in Acct. Bk. 6-17: "Rec<sup>d</sup> Mr. Sinkler (\$150.)" This represents three miniatures; the third is listed as No. 395.

*Owners:* Unlocated.

[398-399] SINKLER, MR. (Two miniatures.)

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 36-7: ". x Mr Sinkler 2 March [written over what seems to be:] Friday 10."

*Owners:* Unlocated.

[400] SINKLER, MR. (A copy.)

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 34-17: "x Mr Sinkler por-

trait a copy to be deld. to Mr. Carson on the bay."

*Owners:* Unlocated.

[401] SINKLER, MRS. JAMES (MARGARET CANTEY) (1763-1821).

*Date:* 1802, Charleston.

*Note:* Mentioned in Acct.

Bk. 34-12: "xx Mrs Sinkler paid 2." Mrs. James Sinkler wrote to her son, William, at school in Rhode Island, about the miniature: "I should certainly my William have no objection to Sending you the whole of your fifty dollers, but I have Sat for my Picture to Mr. Malbone of Newport, I thought as he is reckoned to take extraordinary likenesses you would have no objection to Spend your fifty dollars for my miniature—*You may say—Why not give it to me Mama?* I tell you why:—Since your father Death I never have Called one Sixpence of Money out of the hands of the esecutors—the money which is now there is intestate, & I hope may be given my little James—now have any one a right to touch it untill the Court decides whose it Shall be—that cannot take place—this last year crop—which I have a third of—there is not a bail of cotton—nor barrel of rice yet Sold—So you See my son, it is the want of the ability, not Inclination that I do not Send it to you—Mr. Malbone Speaks of going to Newport & I will give the miniature to him to deliver you—& will get Mr. Richardson to Supply you with Pocket Money." (Copy of letter furnished by Anna Wells Rutledge of Charleston, S.C.)



[401] MRS. JAMES SINKLER

*Description:* 2.12 x 2.4.

Bust to left, eyes to front. Hair, black, nearly covered with a creamy white bonnet; eyes, dark brown; complexion, pink; dress, V-shaped low neckline, creamy white; background, shaded gray at top, lighter in center, and darker at bottom. Gold earring and necklace.

*Owners:* Mr. and Mrs. Hermann W. Williams, Jr.

[402] SINKLER, MRS. JAMES (MARGARET CANTEY) (1763-1821).

*Date:* 1802, Charleston.

*Note:* Mentioned in Acct.

Bk. 34-12: "xx Mrs Sinkler paid 2." In 1936, the Carolina Art Association exhibited and listed in their catalogue (No. 231) a copy (owned by Mrs. Alec. Martin, Charleston, S.C.) after a Malbone miniature of Mrs. Sinkler, owned

by Mrs. R. C. Richardson, Sumter, S.C.

*Owners:* Mrs. R. C. Richardson; Judge Eleanora S. Richardson.

[403] SMITH, BENJAMIN (1769-1834). Sea captain, of Boston.

*Date:* June 1796, Boston.

*Note:* Malbone charged \$40 for this miniature.

*Description:* 2.14 x 2.3. Bust to right, eyes to front. About 1815, William S. Doyle repainted the hair and part of the coat, and added a stand-up collar to bring it up to the style of that period. Hair and side whiskers, dark brown; eyes, blue; complexion, fair; coat, dark brown; stock, white; background, pink and blue.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 129.

*Owners:* Benjamin Smith; Mrs. William Smith; Mrs. William Channing Appleton; the Misses Murdoch.

[404] SMITH, MRS. BENJAMIN (DORCAS SILSBEE) (1767-1822).

*Date:* June 1796, Boston.

*Note:* Malbone charged \$40 for this miniature.

*Description:* Bust, nearly front, eyes to front. Hair, dark brown, curly, brushed out and hangs on her shoulders, with white ribbon; eyes, blue; complexion, fair; dress, ruffled, white, low-necked; background, pink and blue.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 129.

*Owners:* Benjamin Smith;

Mrs. William Smith; Mrs. William Channing Appleton; the Misses Murdoch.

[405] SMITH, BISHOP.

*Date:* Feb.-May 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-10: "Bishop Smith a copy pd with frame (\$)56."

*Owners:* Unlocated.

[406] SMITH, ELIZABETH (1770-1846). Elizabeth and Mary Ann (Polly) Smith (*q.v.*) were sisters, daughters of Henry Smith and his second wife, Elizabeth Ball; granddaughters of the 2d Landgrave Thomas Smith, and great-granddaughters of the first Landgrave Thomas Smith who was Governor of South Carolina.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-3: "xx The Miss Smiths 2"; and 6-9: "Recd of the Miss Smiths (\$)148." The latter entry would represent payment for two miniatures with settings at his usual price of \$74 each. It is here assumed that this payment was for the miniatures listed in Acct. Bk. 33-3 rather than for separate miniatures. If the assumption is wrong, then there must exist another miniature of Elizabeth Smith, unlocated.

*Description:* 2.10 x 2.2. Bust to right, eyes to front. Hair, auburn; eyes, blue; complexion, fair; dress, white with square, low neck. This miniature was damaged by being buried during the Civil War.

*Owner:* Miss Julia Ball.



[407] SMITH, MARY ANN (POLLY) (1774-1825). For her family see No. 406.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-3: "xx The Miss Smiths 2"; and 6-9: "Recd of the Miss Smiths (\$) 148." The latter entry would represent payment for two miniatures with settings at his usual price of \$74 each. It is here assumed that this payment was for the miniatures listed in Acct. Bk. 33-3 rather than for separate miniatures. If the assumption is wrong, then there must exist another miniature of Mary Ann Smith, unlocated.

*Description:* 3.2 x 2.9. Bust to right, eyes to front. Hair, brown; eyes, dark blue; complexion, pink; dress, cream-colored, low-necked; background, gray to yellow.



[407] MARY ANN SMITH

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *American Magazine of Art*, April 1929, p. 188; *The Magazine Antiques*, November 1929, p. 378; Parke-Bernet Galleries, Cat. 1613 (1955), p. 51.

*Owners:* Mrs. Katherine Foster Perry and Mrs. Harriet Perry Haskell; Mary Haskell Lemons and Katherine Haskell McDermott, joint owners in 1938; J. H. Haskell; Mrs. Norvin H. Green, 1941; Mrs. John W. Starr, Kansas City, Mo., since October 15, 1955.

[408] SMITH, MRS. ROBERT (ELIZABETH MARY PRINGLE) (1791-1873).

*Date:* Oct. 1805, Boston.

*Note:* Mentioned in Acct. Bk. 17-29: "-x Mrs Smith . . . pd (\$) 50." In the same entry Malbone notes that he "borrowed two dollars of Mrs. Smith."

*Description:* 3.2 x 2.10. Bust, nearly profile. Hair, brown, two curls on her forehead; eyes, blue; complexion, pink; dress, white, low-necked; background, dark.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 379.

*Owners:* Remained in the family until it passed into the hands of William Mason Smith; Elsie Mason Smith Howard (Mrs. Henry T. Howard). A copy by

Ernest Girard is owned by R. T. Smith.

[409] SNOW, S.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-10: "S Snow 1," price 2 guineas.

*Owners:* Unlocated.

[410-412] STERRY, CYPRIAN. (Three miniatures.)

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct. Bk. 2-13: "Cyprian Sterry 3," at 2 guineas each.

*Owners:* Unlocated.

[413-414]

STEWERSON, MR. (Two miniatures.)

*Date:* 1802, New York.

*Note:* Mentioned in Acct. Bk. 31-2: "xx Mr Stewerson 2 pd (\$100."

*Owners:* Unlocated.

[415] STIVERSON, MR.

*Date:* June 1803, New York.

*Note:* Mentioned in Acct. Bk. 11-10: "x Mr Stiverson pd (\$50."

*Owners:* Unlocated.

[416] STOCKDALE, MR.

*Date:* Feb.-April 1802, *Note:* Mentioned in Acct.

Bk. 6-1: "Reed of Mr Stockdale (\$30."

*Owners:* Unlocated.

[417] STOCKDALE, JOHN.

*Date:* 1802, Charleston.

*Note:* Mentioned in Acct.

Bk. 34-1: ". Mr Jn<sup>o</sup> Stockdale pd X."

*Owners:* Unlocated.

[418] STOCTON, MR.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-19: ". Mr Stocton pd (\$50."

*Owners:* Unlocated.

[419] STRAWBRIDGE, JAMES.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 33-21: "Capt Strawbridge."

*Description:* 3.2 x 2.8. Signed: "Malbone." Bust to right, eyes to front. Hair, powdered; eyes, blue; complexion, medium; coat, blue; stock and waistcoat, white; background, dark greenish-brown.

*Reproduced:* Parke-Bernet Galleries, Cat. 814 (1946), p. 18.



[419] JAMES STRAWBRIDGE

*Owners:* In the Maffett family until purchased by William Cushing Loring who sold it to Mrs. Thomas B. Gannett, now Mrs. Paul M. Hamlen; Mark Bortman since 1946.

[420] STRAWBRIDGE, MRS.  
*Date:* June 1802, New York.

*Note:* Mentioned in Acct. Bk. 31-3: "x Mrs Strawbridge pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[421] SULLIVAN, JOHN LANGDON (1777-1865). He was named after John Langdon, a prominent merchant, politician, and many times Governor of New Hampshire. Sullivan married Elizabeth Russell [see No. 423], October 10, 1797; at first engaged in mercantile pursuits, later became a canal engineer; graduated in 1837 from the Yale Medical School and practiced for ten years in New Haven, Conn.; then moved to New York City where he made important inventions in medicine and surgery. He died in Boston, 1865.

*Date:* Signed on the back: "Edw<sup>d</sup> G Malbone/Miniature Painter/November 1797."

*Note:* Family tradition is that Malbone painted three miniatures of Sullivan, but only this and No. 422 have been located.

*Description:* 2.14 x 2.6. Bust to right, eyes to front. Hair, powdered; eyes, brown; complexion, fair; coat, black; stock and waistcoat, white; background, dark brown with sky on right.

*Exhibited:* Lyman Allyn Museum, New London, Conn., 1944, No. 76.

*Reproduced:* *The Magazine Antiques*, November 1942, p. 306, Fig. 5.

*Owner:* Mrs. George R. Fearing.

[422] SULLIVAN, JOHN LANGDON (1777-1865).

*Date:* 1797, Boston.

*Note:* R. T. Haines Halsey, in his "Malbone and His Miniatures," *Scribner's Magazine*, May 1910, published this miniature erroneously as a "Self-Portrait." It is signed on the front: "E.G.M.," and on the back: "Edw<sup>d</sup> G. Malbone, Miniature Painter, 1797." It is easy to see how this inscription would be taken to mean that the miniature was the portrait of the artist, and for thirty years it has been used extensively as the Self-Portrait of Malbone. In 1941, while searching through the miniatures lent to the Museum of Fine Arts, Boston, a duplicate of the "Self-Portrait" used by Halsey in 1910 was discovered. It was the portrait of John Langdon Sullivan [No. 421]. This led to the comparison of the coloring in the oil Self-Portrait owned by the Corcoran Art Gallery in Washington [No. 261] with this so-called miniature Self-Portrait, and one irrefutable fact which developed was that Malbone had blue eyes, while the miniature "Self-Portrait" and the miniature of John Langdon Sullivan both had brown eyes. Moreover, a self-portrait is painted before a mirror which reverses all de-



[422] JOHN LANGDON SULLIVAN

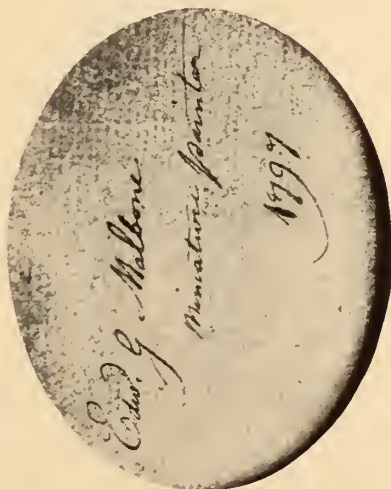
tails, left is right and right is left. In the genuine Malbone Self-Portrait, the coat is buttoned on the left—this is especially evident in the Gimbred engraving—while the coat in the so-called miniature Self-Portrait is buttoned on the right as the style then and now decrees. The result: two miniature portraits of John Langdon Sullivan and no miniature portrait of the artist Malbone. These two miniatures of John Langdon Sullivan help to confirm the story of Mrs. George R. Fearing that Malbone painted four members of the Sullivan and Russell families, each three times. Seven have been located. Both the "Self-Portrait" and the Sullivan-Russell miniatures are reproduced and discussed at length in my article, "Edward Greene Malbone's Self-Portraits," in *The*

*Magazine Antiques*, December 1942, pp. 306-308, 12 illus.

*Description*: 2.12 x 2.4. Bust to right, eyes to front. Hair, powdered; eyes, brown; complexion, fair; coat, black; stock and waistcoat, white; background, dark brown with sky on right.

*Exhibited*: Metropolitan Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced as a "Self-Portrait"*: Halsey, *Scribner's Magazine*, May 1910, opp. p. 562, in colors; Wehle, *American Miniatures*, frontis., in colors; Metropolitan Museum of Art, *Catalogue of an Exhibition of Miniatures Painted in America* (1927); Exhibition Catalogue of National Collection of Fine Arts, 1929, then National Gallery of Art; *American Magazine of Art*, April 1929, p. 185; *The Magazine Antiques*,



[422] BACK, J. L. SULLIVAN

November 1929, p. 374; Halsey and Tower, *Homes of Our Ancestors*, opp. p. 173; *Art in America from 1600 to 1865* (University of Chicago Press, 1934), p. 30.

*Owners:* From about 1865, Mrs. Richard Hildreth, who was Caroline Negus, the miniature painter; Arthur Hildreth, her son; Mrs. Arthur Hildreth; R. T. Haines Halsey; the Metropolitan Museum of Art.

[423] SULLIVAN, MRS. JOHN LANGDON (ELIZABETH RUSSELL) (1779-1854). She was the daughter of Thomas Russell (*q.v.*).

*Date:* 1797, Boston.

*Description:* 2.11 x 1.4. Signed on the back: "Edw<sup>d</sup> G Malbone 1797." Bust to left, eyes to front. Hair, brown, bangs, hangs to shoulders; eyes, brown; complexion, fair; dress, low V-shaped

neckline, white; background, unfinished.

*Reproduced:* *The Magazine Antiques*, December 1942, p. 308, fig. 9.

*Owner:* Mrs. George R. Fearing.

[424] SULLIVAN, RICHARD.

*Date:* Dec. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 19-7: "Mr Richard Sullivan pd (\$) 56."

*Owners:* Unlocated.

[425] SULLIVAN, MRS. RICHARD (SARAH RUSSELL) (1786-1831). She was the daughter of Thomas Russell (*q.v.*) and sister of Mrs. John Langdon Sullivan (*q.v.*). Married in 1804.

*Date:* Dec. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 19-8: "Mrs Do [Richard Sullivan] pd (\$) 55."

*Description:* 3.4 x 2.10.



[423] MRS. JOHN L. SULLIVAN



[425] MRS. RICHARD SULLIVAN



Bust to right, eyes to right. Hair, brown; eyes, gray-blue; eyebrows, light brown; complexion, pale pink; dress, white.

*Owners:* Mrs. Charles M. Cabot; Yale University Art Gallery.

[426] SUMMERS, MISS.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-20: "Miss Summers 1."

*Owners:* Unlocated.

[427] TAYLOR, ARCHIBALD. Scotch planter and commission merchant.

*Date:* [Sept.-Oct.] 1802, Newport.

*Note:* Mentioned in Acct. Bk. 31-16: "x Mr Taylor pd (\$)<sup>50</sup>."

*Description:* 2.15 x 2.4. Bust to right, eyes to front. Hair, dark brown, hanging over ears; eyes, dark gray; coat, black; stock, white; background, purplish and gray cloud effect. Inside is written: "Archibald Taylor, Scotchman, painted by Malbone, Newport, R.I. 1786, from Scotland planter and commission merchant." The date obviously is wrong as Malbone was only nine years old in 1786. The quotation was furnished by John Hill Morgan in 1928.

*Exhibited:* National Collection of Fine Arts, 1925-1926 and 1929, then National Gallery of Art.

*Owners:* Mrs. A. Middleton Parker (Emma Izard); Mrs. John Hill Morgan; Yale University Art Gallery.



[427] ARCHIBALD TAYLOR

[428] TAYLOR, MR.

*Date:* Jan. 1806, Boston.

*Note:* Mentioned in Acct. Bk. 23-4: "Mr Taylor pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[429] TEDIMAN, DR.

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct. Bk. 32-21: "Dr. Tediman 1."

*Owners:* Unlocated.

[430] TEMPLE, AUGUSTA GRENVILLE. She was the daughter of Sir John and Lady Temple (Elizabeth Bowdoin) (*q.v.*); married William Lambe Palmer.

*Date:* About 1803.

*Description:* 3 x 2.4. Bust to left, eyes to left. Hair, brown, mostly under a straw-colored bonnet faced with white and tied under her chin with a ribbon; dress, low-necked, trimmed with lace;



[430] AUGUSTA G. TEMPLE

pale-pink rose pinned on front of her dress.

*Owners:* Mrs. G. S. Bowdoin; Miss Edith Grinnell Bowdoin; James Graham and Sons; undisclosed.

[431] TEMPLE, LADY (ELIZABETH BOWDOIN) (1750-1809). She was the daughter of Governor James Bowdoin (1726-1790), and sister of Hon. James Bowdoin (1752-1811). She married Sir John Temple in 1767.

*Date:* About 1803.

*Description:* 3.4 x 2.8, size of photograph. Bust to left, eyes to front. Hair, light, half covered with head cloth; dress, low V-shaped neck, dark, with a shawl; background, dark.

*Owners:* Mrs. G. S. Bowdoin, 1892; Miss Edith Grinnell Bowdoin; James Graham and Sons; Mrs. Norvin H. Green.



[431] LADY ELIZABETH TEMPLE

[432] TEMPLE, SIR JOHN. (A copy.)

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-5: "Boston. Sr Jn<sup>o</sup> Temple, a copy."

*Owners:* Unlocated.

[433] TOUSARD, COLONEL ANNE-LOUIS DE (1749-1817).

*Date:* About 1800.

*Description:* 3.10 x 2.12. Bust to right, eyes to front. Hair, powdered; eyes, gray-blue; complexion, pale; coat, blue, faced with scarlet; gilt epaulets; stock, white with black strip; Order of the Cincinnati and Order of St. Louis pinned on coat; background, dark brown.

*Exhibited:* National Collection of Fine Arts, 1925-1926 and 1929, then National Gallery of



[433] COL. A.-L. DE TOUSARD

Art; Pennsylvania Academy of Fine Arts, 1926; Metropolitan Museum of Art, as by Benjamin Trott, 1927.

*Reproduced:* Engraved by David Edwin, 1809; *The Magazine Antiques*, November 1929, p. 376; Pennsylvania Academy of Fine Arts Catalogue, 1926.

*Owner:* Mrs. Elizabeth White McCarthy. A copy is owned by Dr. Frederick Prime.

[434] TOWNSEND, MISS.

*Date:* Dec. 1802–June 1803, New York.

*Note:* Mentioned in Acct. Bk. 9–15: “deld x Miss Townsend pd (\$50).”

*Owners:* Unlocated.

[435] TOWNSEND, MISS.

*Date:* May–June 1806, New York.

*Note:* Mentioned in Acct.

Bk. 23–21: “Mrs Lupton’s niece [~~crossed out~~] Miss Townsend pd (\$50).”

[436] TURNBULL, ELIZABETH.

*Date:* About 1803.

*Description:* 3 x 2.8. Signed: “Malbone.” Bust to right, eyes to front. Hair, brown, brushed forward; eyes, hazel; complexion, fair; dress, white, low-necked; background, sky effect.

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 378.

*Owner:* Mrs. Miles White, Jr.

[437] UNKNOWN. A FRENCH BOY.

*Date:* June 1802, New York.

*Note:* Mentioned in Acct. Bk. 31–1: “x a French Boy for Mrs. Jewell deld pd.” (The amount has been crossed out—perhaps) “(\$50).”

*Owners:* Unlocated.

[438] UNKNOWN. A FRENCH LADY (Madam Depong?).

*Date:* Dec. 1802–June 1803, New York.

*Note:* Mentioned in Acct. Bk. 9–11: “x a French Lady. Madam Depong [*? spelling uncertain*] (\$52 pd.)”

*Owners:* Unlocated.

[439] UNKNOWN GENTLEMAN.



[439] UNKNOWN GENTLEMAN

*Date:* About 1796.

*Description:* 2.9 x 2.1, rectangular. Bust to right, eyes to front. Hair, brown, powdered; eyes, brown; eyebrows, brownish; complexion, fair; coat, black; stock and waistcoat, white; background, blue with grayish clouds.

*Owners:* John Scott; Mrs. John Scott; Mrs. F. Nevill Jackson; National Collection of Fine Arts, Smithsonian Institution.

[440] UNKNOWN GENTLEMAN.

*Date:* About 1803-1804.

*Description:* 2.14 x 2.4. Bust to right, eyes to front. Hair, blond; eyes, dark gray-blue; eyebrows, brown; complexion, fair; coat, black; stock and jabot, white; buttons, yellow; background, olive-green-gray.

*Owners:* Herbert Lawton; Rhode Island School of Design.

[441] UNKNOWN GENTLEMAN.

*Date:* About 1804-1805.

*Description:* 2.14 x 2.6, size of photograph. Bust, a little to left; eyes to front. Hair, combed forward on right.

*Owner:* Donald de Matelba.

[442] UNKNOWN GENTLEMAN IN BLACK COAT.

*Date:* About 1803.

*Description:* 3.2 x 2.6. Bust to right, eyes to front. Monotone. Unfinished.

*Owner:* Mrs. James Madison Taylor.

[443] UNKNOWN YOUNG LADY.

*Date:* About 1803.

*Description:* 3.2 x 2.6. Almost profile to the left. Hair, parted in the middle, a large roll from top to bottom at the back;



[440] UNKNOWN GENTLEMAN

dress, soft low neckline, appears in the photograph to be white; background, tree trunks and sky. Malbone used this general arrangement four times [see Eliza C. Izard, 1802; Eliza Fenno, 1802; Eliza Mason, 1805].

*Owner:* Carolina Art Association.

[444] VANDERVANT, MR.

*Date:* [Nov.] 1800-[Feb.] 1801, New York.

*Note:* Mentioned in Acct. Bk. 31-25: "Mr Vandervant," price \$35 or \$40.

*Owners:* Unlocated.

[445] VAUGHN, MR.

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 35-14: "Mr Vaughn 1."

*Owners:* Unlocated.

[446] VAUGHN, MR.

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-18: "Recd of Mr Vaughn for a picture of Dr. Poincet Miss Poincet and himself (\$)200 with setting for 1 w."

*Owners:* Unlocated

[447] VERPLANK, MR.

*Date:* 1803, New York.

*Note:* Mentioned in Acct. Bk. 9-5: "deld Mr Verplank . . . (\$ )52 Paid June 15."

*Owners:* Unlocated.

[448] VINTON, DAVID.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct.



[443] UNKNOWN YOUNG LADY

Bk. 2-16: "David Vinton 1," price 2 guineas.

*Owners:* Unlocated.

[449] WALKER, MR.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-28: "Mr Walker pd (\$ )50."

*Owners:* Unlocated.

[450] WARREN, DR. J. C., JR.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-27: "— . Dr Warren. Junr —<sup>3</sup>/<sub>4</sub> length pd (\$ )100." In her letter to Francis Brinley, February 24, 1879, describing Malbone's Boston studio as of 1805, Eliza Susan Quincy said: "Over his head hung his exquisite picture of THE HOURS . . . and on each side of it miniatures of Dr. and Mrs. J. C. Warren. . . ."

*Owners:* Unlocated.



[451] WARREN, MRS. J. C., JR.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-28: "— Mrs Warren do [ $\frac{3}{4}$  length] pd (\$) 100." [See also No. 450.]

*Owners:* Unlocated.

[452] WASHINGTON, GEORGE.

*Date:* 1797.

*Note:* Eliza Susan Quincy, in her letter of February 24, 1879, says: "Mr. J. [Isaac] P. Davis of Boston, an intimate friend of Malbone, kindly gave me for an autograph his receipt, or rather his bill, for a painting of George Washington. It was for \$35: 'Rec'd payment. Edward G. Malbone, 1797.' The whole is a beautiful specimen of penmanship, and I keep it in my most valuable autograph book with those of Allston and Sir Thomas Lawrence."

*Owners:* Unlocated.

[453] WATERS, JOHN (1774-1844).

*Date:* Feb. 1806, Charleston.

*Note:* Mentioned in Acct. Bk. 23-5: "Charleston S C. Mr Waters pd (\$) 50." Moses Poor of Boston wrote from Charleston, S.C., February 27, 1806, to his wife, Charlotte Poor (*q.v.*): "Malbone is painting a Mr. Waters' picture. I am to be the bearer of it to his wife who was a McNeal. M. meets with good encouragement says that he shall be in Boston in the fall."

*Description:* 3 x 2.6. Bust



[453] JOHN WATERS

to right, eyes to front. Hair, light brown; eyes, hazel; complexion, fair; coat, black; stock, collar and shirt, white; background, sky effect.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 131, where it was listed as Col. Josiah Waters, Jr. (1747-1805), because of family tradition. But all evidence points to a later generation which is confirmed by the above quotation and also by Malbone's Acct. Bk. giving the time as February 1806, a year after Col. Josiah Waters' death.

*Owner:* Miss Catherine Waters Faucon.

[454] WATSON, MRS.

*Date:* [Nov.] 1801-[Feb.] 1802, New York.

*Note:* Mentioned in Acct. Bk. 31-23: "Mr Watson," price \$35 or \$40.

*Owners:* Unlocated.

[455] WEARING, DR.

*Date:* 1803, Newport.

*Note:* Mentioned in Acct.

Bk. 11-16: "Newport Doctor Wearing pd (\$)50."

*Owners:* Unlocated.

[456] WELCH, S.

*Date:* 1794-1795, Providence.

*Note:* Mentioned in Acct.

Bk. 2-18: "S. Welch. 1," price 2 guineas.

*Owners:* Unlocated.

[457] WEST, BENJAMIN (1739-1809), of Salem, Mass. Son of Thomas and Phebe Waters West.

*Date:* About 1803.

*Description:* 2.6 x 2. Bust to right, eyes to front. Hair, powdered; eyes, blue; complexion, ruddy; coat, blue; stock and waistcoat, white; background, gray on left and cream on right.



[457] BENJAMIN WEST

*Exhibited:* National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* *The Magazine Antiques*, November 1929, p. 379; Parke-Bernet Galleries, Cat. 814 (1946), p. 8.

*Owners:* Mrs. Thomas B. Gannett, now Mrs. Paul M. Hamlen; Mark Bortman since 1946.

[458] WEYMAN, MRS. WILLIAM (ISABELLA COWPLAND). Married March 3, 1804.

*Date:* About 1804.

*Description:* 3.3 x 2.8, size of photograph. Bust to left, eyes to front. Hair, blackish, parted in the middle and straight; eyes, dark; dress, low V-shaped neckline trimmed with lace; background, greenish-blue. Ivory cracked twice.

*Owners:* Inherited in 1932-1933 by the great-grandson, Arthur M. DuBois.

[459] WHITEHORNE, JOHN GIBBS (1772-1855). Merchant. Son of Samuel and Ruth Gibbs Whitehorne. Married Henrietta Malbone in 1798, the artist's eldest sister. Administrator of Edward Greene Malbone's estate. Due to a typographical error in Theodore Bolton, *American Portrait Painters in Miniature*, it was called Mrs. Whitehorne.

*Date:* About 1798, Newport.

*Description:* 22.8 x 17, rectangular. Pastel on paper. Bust to right, eyes to front. Hair, powdered; eyes, blue; coat, blue; stock and waistcoat, white; background,

light grayish-brown. This is the only Malbone pastel recorded.

*Owners:* John Gibbs Whitehorne; Mrs. William Ennis (Eliza Whitehorne); General William Ennis; Estate of General William Ennis; present owner wishes to remain anonymous.

[460] WHITWELL, MR.

*Date:* Dec. 1804-[Jan.?] 1805, Boston.

*Note:* Mentioned in Acct. Bk. 19-23: "Mr Whitwell pd. (\$) 50."

*Owners:* Unlocated.

[461] WILCOCKS, MISS.

*Date:* April 1804, Philadelphia.

*Note:* Mentioned in Acct. Bk. 15-10: "Miss Wilcocks pd. (\$) 50."

*Owners:* Unlocated.

[462] WINSLOW, BENJAMIN (1783-1863). Married Abigail Amory, May 1807.

*Date:* Oct.-Nov. 1804, Boston.

*Note:* Mentioned in Acct. Bk. 17-16: "Mr Winslow pd. (\$) 50."

*Description:* 2.15 x 2.6. Bust to right, eyes to front. Hair, dark brown, combed forward; eyes, brown; eyebrows, heavy, dark brown; complexion, pink; coat, dark gray-green; stock and waistcoat, white; buttons, two; background, purplish.

*Owners:* Always in the family; Captain William Randolph Winslow; Mrs. (William) Randolph Winslow.

[463] WINSLOW, MRS. B[ENJAMIN?].

*Date:* 1805, Boston.

*Note:* Mentioned in Acct. Bk. 21-17: "Mrs B Winslow pd. (\$) 50."

*Owners:* Unlocated.

[464] WINTHROP, HON. THOMAS LINDALL (1760-1841). Merchant. Graduated from Harvard in 1784; married Elizabeth Bowdoin Temple in 1786; was State Senator and Lieutenant Governor of Massachusetts; President of Massachusetts Agricultural Society, and Massachusetts Historical Society.

*Date:* About 1798.

*Description:* 3.13 x 3.1, size of photograph. Bust to right, eyes to front. Hair, powdered; eyes, blue; complexion, fair; coat, dark gray; stock and jabot, white.

*Owner:* Miss Clara Winthrop.



[462] BENJAMIN WINSLOW



[464] THOMAS L. WINTHROP

[465] WOOD, MR.

*Date:* July 1804, Newport.

*Note:* Mentioned in Acct.

Bk. 15-23: "Mr Wood pd (\$)<sup>50</sup>." This may possibly refer to the miniature of "Miss Fry" [No. 142] whose name is written very small below "pd (\$)<sup>50</sup>."

*Owners:* Unlocated.

[466] WRAGG, MAJOR SAMUEL (1769-1842).

*Date:* Feb.-April 1801, Charleston.

*Note:* Mentioned in Acct.

Bk. 32-11: "Major Wrag. 1." Mentioned in Wehle, *American Miniatures*, p. 40.

*Description:* 2.12 x 2.4.

Bust to left, eyes to front. Hair, powdered; eyes, yellow-brown; complexion, ruddy; coat, dark blue with black collar; waistcoat, white with scarlet strip between stock and waistcoat.

*Exhibited:* Metropolitan



[466] MAJ. SAMUEL WRAGG

Museum of Art, 1927; National Collection of Fine Arts, 1929, then National Gallery of Art.

*Reproduced:* Dunlap (1918 ed.), Vol. II, opp. p. 138.

*Owners:* Miss Ann Wragg; Herbert Lee Pratt; Estate of Herbert Lee Pratt; Amherst College.

[467] WYER, ALICE (later MRS. FRANCIS ADAM BABCOCK). Daughter of Dr. Edward Wyer and Alice Fitz-Patrick Wyer, and sister of Edward and William Fitz-Patrick Wyer.

*Date:* 1805, Boston.

*Note:* Mentioned in Acct.

Bk. 21-26: "Miss Wire pd (\$)<sup>50</sup>."

*Description:* 3.2 x 2.10.

Waist-length to left, eyes to front. Hair, brown, parted in the middle and somewhat curly; eyes, gray; dress, low square neckline, white; background, pale blue-gray sky effect.



[467] ALICE WYER

*Owners:* Mrs. Clarence W. Tuttle of New York. J. W. Jarvis made a copy, portrait size.

[468] YATES, JOSEPH (1775/6-1822).

*Date:* Dec. 1801-May 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 34-3: "— x Joseph Yates Sunday 10 oclock pd x."

*Description:* 2.12 x 2.3. Bust to right, eyes to front. Hair, dark brown, long; eyes, brown; complexion, fair; coat, dark blue; stock, waistcoat and jabot, white; one button; background, sky effect, yellow and blues. Highlights have oxidized.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 131.

*Owners:* Rev. William B. Yates; his daughter, Jane Yates Mikell; Mrs. George Edward Hazelhurst (1931).



[468] JOSEPH YATES

[469] YATES, JOSEPH (1775/6-1822).

*Date:* Feb.-April 1802, Charleston.

*Note:* Mentioned in Acct. Bk. 6-3: "Recd of Mr Yates (\$ )51."

*Description:* 2.13 x 2.4. Bust to right, eyes to front. Hair, dark brown, long; eyes, brown; complexion, fair; coat, painted in washes of dark blue with black collar; stock, waistcoat and jabot, white; one black button; background, blue sky effect with clouds. The reverse of this miniature bears a landscape view with a tree occupying the front center.

*Reproduced:* *The Magazine Antiques*, April 1933, p. 131.

*Owners:* Mrs. Joseph Yates; Mrs. A. (Yates) Snowden; May Snowden; Prof. Yates Snowden; Mrs. Yates Snowden, 1933.



[470] YOUNG, MR.

*Date:* [Sept.-Oct.] 1802,  
Newport.

*Note:* Mentioned in Acct.  
Bk. 31-45: "x Mr. Young pd  
(\$ ) 50."

*Owners:* Unlocated.

[471] YOUNG, T.

*Date:* 1794-1795, Provi-  
dence.

*Note:* Mentioned in Acct.  
Bk. 2-7: "T Young 1," price 2  
guineas.

*Owners:* Unlocated.



[469] BACK, JOSEPH YATES

## CHECKLIST OF UNCONFIRMED ATTRIBUTIONS TO MALBONE

[EDITOR'S NOTE: The following list represents 62 miniatures which various sources have given as attributed to Malbone but about which Mr. Tolman had insufficient information at the time of his final illness to permit a sure judgment either that Malbone did or that he did not paint them. These are in addition to the 90 names from the Account Book which are listed at the end of Chapter VI as prospective patrons of whom no certainty exists that they were ever painted. Most of the 62 miniatures listed below remained unlocated at the time of Mr. Tolman's death, and of those which were located he had no opportunity to make a study through personal observation. It is regrettable that more specific identification of some of these miniatures and the sources of original attribution—matters which were known to the author—cannot now be provided. Nevertheless, this checklist will prove helpful in any future attempts to enlarge the body of Malbone's accepted works.]

1. ALLSTON, WASHINGTON. (A second miniature.)
2. BIDDLE, COL. CLEMENT. (Bolton, *Early American Portrait Painters in Miniature*, p. 101.)
3. BIDDLE, MRS. CLEMENT. (Bolton, *Early American Portrait Painters in Miniature*, p. 101.)
4. BLACK, MOSES.
5. BLAKE, JOSHUA, U.S.N., of Boston. (Bolton, *Early American Portrait Painters in Miniature*, p. 102.)
6. BORDMAN, ELIZA.
7. BOWMAN, MR. 1803-1804, Charleston, S.C. (Bolton, *Early American Portrait Painters in Miniature*, p. 102.)
8. BROWN, ABBY.
9. BROWN, W., 1797. (Athenaeum Gallery Exhibit, 1830.)
10. BROWNELL.
11. CALHOUN, MRS. (See list at end of Chapter VI, No. 17.)
12. CHESTNUT, COL. (See list at end of Chapter VI, No. 19.)
13. COCKRAN, MRS. 1803-1804, Charleston. (Bolton, *Early American Portrait Painters in Miniature*, p. 102.)
14. COGGESHALL, MRS. WILLIAM. Owned by The New-York Historical Society by gift of Mr. Lewis Gouverneur Morris, 1951. Watercolor on oval ivory, 3.3 x 2.10. Inscribed on paper backing: "Mrs. W<sup>m</sup> C——/ taken at the age of 18 . . . / Mrs. Wm. Coggeshall of Newport R.I./ Edward Greene Malbone/ 1777-1807/ one of his early/ miniatures."
15. CORWIN, THOMAS. (Bolton, *Early American Por-*

- trait Painters in Miniature*, p. 102.)
16. DANA, WILLIAM (1767-1799), the son of Benjamin Dana. Married Eliza Davis. Died at St. Thomas, June 3, 1799. Gen. Charles W. Darling in his *Memorial to My Honored Kindred* (Utica, N.Y.: 1888), p. 87, says; "There are now in possession of the writer two exquisite miniatures, on ivory, of William and Eliza (Davis) Dana (the parents of Mrs. Darling), painted from life, by Malbone, nearly a century ago. From these were copied the beautiful engravings to be seen in the April [1888] number of the *Magazine of American History*." (See also, Wharton, *Heirlooms in Miniatures*, p. 152; and Bolton, *Early American Portrait Painters in Miniature*, p. 103.)
  17. DANA, MRS. WILLIAM (ELIZA DAVIS). (See No. 16 for sources.)
  18. DAVIS, J. C.
  19. DERBY, ELIAS HASKET.
  20. DERBY, EZEKIEL HERSEY.
  21. DE WOLF, GEN. GEORGE.
  22. DEWOLF, MARIANNE.
  23. DEWOLFF, CHARLES.
  24. DOWNER, SAMUEL, SR.
  25. ERVING.
  26. FAIRBANKS, ABNER, of Dedham.
  27. FARLEY, MRS. EBEN. (See quotation in No. 129a, p. 167 above.)
  28. FERGUSON, MISS, daughter of Adam Ferguson. (Bolton, *Early American Portrait Painters in Miniature*, p. 103.)
  29. FITCH, JOHN BROWNE.
  30. FLETCHER, CAPT. (Bolton, *Early American Portrait Painters in Miniature*, p. 103.)
  31. FULTON, ROBERT. Owned by H. DuPuy, 1921. (Bolton, *Early American Portrait Painters in Miniature*, p. 103.)
  32. GADSDEN, PHILIP (Bolton, *Early American Portrait Painters in Miniature*, p. 103.)
  33. GILMORE, CAPTAIN JAMES. *Description*: 2.7 x 1.15. Bust to right, eyes to front. Hair, powdered, pompadour; eyebrows, grayish brown; eyes, blue; complexion, medium; coat, dark blue; stock, white; background, light with pink and bluish tints. The back of the metal case contains a chestnut-colored hair piece with the initials J. G. *Owners*: A. C. Walling, whose late wife acquired it from Miss Elizabeth Preble, who inherited it from her Aunt Gilmore.
  34. GILMORE, MRS. JAMES (HARRIET PREBLE NICKELS, married in 1801). *Description*: 2.3 x 1.13. Bust to right, eyes to front. Hair, powdered and ornamented with a string of amber beads to match necklace; eyebrows, brown; eyes, hazel; complexion,

- ion, fair; dress, dark blue; background, light, greenish with tints of pink. The back of the case contains a light brown hair piece with the initials H. G. *Owners*: Same as for No. 33.
35. HAMILTON, MAJOR. 1803-1804, Charleston. (Bolton, *Early American Portrait Painters in Miniature*, p. 104.)
  36. HAYWOOD, MRS. F. 1803-1804, Charleston. (Bolton, *op. cit.*, p. 105.)
  37. HORREY, MRS. DANIEL. (Bolton, *op. cit.*, p. 105.)
  38. HUGER, MISS. (See list at end of Chapter VI, No. 46.)
  39. JENCKS, MARY THROOP.
  40. KING, WILLIAM.
  41. LEE, MRS. PAUL S. H. (Bolton, *Early American Portrait Painters . . .*, p. 106.)
  42. LOWELL, JOHN.
  43. LOWELL, REBECCA AMORY.
  44. LUCAS, JOHN.
  45. MORVILLE, GEORGE.
  46. NOURSE, BENJAMIN. Listed and reproduced in Parke-Bernet Galleries Cat. 53 (1938), No. 841, as by Malbone. *Owners*: Erskine Hewitt; present owner unknown. Mr. Tolman seems not to have known of this miniature, which the editor here records with no implication that the attribution either is or is not correct.
  47. PATERSON, CORNELIA (1780-1844), daughter of William Paterson, Governor of New Jersey and Justice of the United States Supreme Court, and his wife Cornelia Bell; married Stephen Van Rensselaer III in 1802. A rectangular miniature of her is reproduced as "from a miniature painted by Malbone, owned by Miss Cruger" in [May King Van Rensselaer,] *The Van Rensselaers of the Manor of Rensselaerswyck* (New York: Privately published, 1888). Mr. Tolman seems not to have known of this miniature. It is recorded here by the editor without any implication that the attribution quoted either is or is not correct.
  48. POINSETT, MRS.
  49. PRESTON.
  50. PRIOLEAU. (Osmond Tiffany, "Malbone the Miniature Painter," *Aldine*, 1873.)
  51. QUINCY, MRS. HENRY PHILLIPS.
  52. QUINCY, ELIZA SUSAN, as a child.
  53. RICHARDS, REUBEN.
  54. RUSSELL, DANIEL MILLER.
  55. RUTLEDGE, MRS. EDWARD.
  56. SIMPSON, CHARLES.
  57. TIDYMAN, PHILIP.
  58. TIDYMAN, MRS. PHILIP.
  59. TRUMBULL, COLONEL JOHN. (See list at end of Chapter VI, No. 84.)
  60. TUFTS, COTTON.
  61. WHARTON, GEORGE.
  62. WOODBRIDGE FAMILY.

## CHECKLIST OF MISATTRIBUTIONS TO MALBONE

SOME of the sources of incorrect attributions are: family tradition; wishful thinking; snap judgments; lack of knowledge of art techniques; deliberate fraud; paid writers of certificates of genuineness; copies which pass as originals; ill-informed opinions of artists, art writers, museum officials, dealers, bluffers. Even the best of authorities sometimes make wrong guesses.

Copies are often made so that several members of a family can have portraits of their people. Copies may also come into existence because the owner of the original cannot resist an excellent offer and does not want his family to know that the original is being sold; so the copy is thought to be the original and remains in the family perhaps for generations. Thus, when two miniatures of the same subject came together in the 1929 Malbone exhibit, the original was owned by a collector, the copy by the family who had no record of how or when the original got into commerce. Sometimes, of course, it is a dealer who has the copy.

The correct attribution of an unsigned painting requires long years of training and uninterrupted study of the special field involved. The hundred and eight miniatures on this list were, with few exceptions, examined under a strong glass and all facts about them carefully considered before they were rejected as Malbones. The fact, however, that Malbone did not paint them should not be taken to mean that they are inferior portraits. Many fine miniaturists besides Malbone have produced first-class work in America.

Among the miniatures attributed by various sources to Malbone are signed examples of the work of Robert Field, James Nixon (English), James Peale, Jean François de Vallée, and William Verstille. The Field is dated 1808, the year following Malbone's death; the James Peale, 1795, just a few months after Malbone began his professional career in the fall of 1794. The James Nixon is signed with an "N". The Vallée is signed in lead pencil. The Verstille signature is clear to the naked eye.

Eleven miniatures formerly attributed to Malbone are now quite positively assigned to the following artists: Anson Dickinson, Charles Fraser, Pierre Henri, William Lovett, Raphaele Peale, P. A. Peticolas, Archibald Robertson, Walter Robertson, J. P. Sauvage, Benjamin Trott, Henry Williams, and show a great variety of techniques.

[EDITOR'S NOTE: Unfortunately Mr. Tolman died before he could provide from his files fuller identification of many of the miniatures in the following list. Yet even those which he identified only by name are included as of possible aid to future students of the subject.]

1. ABELL, CALEB. Owned by Amherst College. To Mal-

bone in: Bolton, *Early American Portrait Painters in Min-*



- ature (1921), No. 1; National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 1. Artist unknown.
2. ALEXANDER, CHRISTINE.
  3. ALLSTON, WASHINGTON (so called, but subject uncertain). Owned by Mark Bortman. To Malbone in: National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 3; Historical Records Survey, *American Portraits Found in Massachusetts* (1939), Vol. I, No. 49; but in Vol. II, under "Addenda and Errata" as "Attributed to Benjamin Trott by Ruel P. Tolman." To Benjamin Trott in: Jean L. Brockway, "Unpublished Miniatures by Benjamin Trott," *The Magazine Antiques*, August 1931; Bolton and Tolman, "Catalogue of Miniatures by or Attributed to Benjamin Trott," *Art Quarterly*, Autumn 1944.
  4. ALSTON, JOSEPH (1778-1816). Owned by Herbert L. Pratt, 1921. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 7.
  5. AUSTIN, JOHN. Formerly attributed to Malbone; now attributed to Archibald Robertson.
  6. BLACKLOCK, MRS. WILLIAM AND SON. Owned by Metropolitan Museum of Art. To Malbone in: *Scribner's Magazine*, May 1910, where it is reproduced in color as by Malbone; Bolton, *Early American Portrait Painters in Miniature* (1921), No. 15. Now attributed to James Nixon. It is signed: "N."
  7. BLOUNT, ELIZABETH.
  8. BOWDOIN, JAMES (1752-1811). "A copy [of Stuart's portrait owned by Bowdoin College], in miniature, was made by Edward G. Malbone, and is owned by the heirs of Mrs. Robert C. Winthrop of Boston."—Park, *Gilbert Stuart* (1926), Vol. I, p. 168.
  9. BOWDOIN, GOVERNOR JAMES (1727-1790). Subject died four or five years before Malbone started to paint.
  10. BOWEN, NATHANIEL, 1804. Formerly attributed to Malbone; now attributed to Charles Fraser.
  11. BOWEN, MRS. NATHANIEL. Owned by Mrs. Norvin H. Green. Formerly attributed to Malbone; now attributed to Jean François de Vallée.
  12. BRADISH, LUTHER (1783-1863). Owned by H. DuPuy, 1921. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 25.
  13. BROWN, ABIAH. Owned by Mark Bortman. To Malbone in: National Gallery of

- Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 10; Parke-Bernet Galleries, Inc., *Catalogue 814, Mrs. Dorothy Draper Hamlen Sale*, No. 58. Now attributed to Raphaelle Peale (see *American Collector*, August 1948, p. 6).
14. BROWNELL, PARDON.
15. BULFINCH, CHARLES, about 1788. Mentioned in Winsor, *Memorial History of Boston*, Vol. 4, p. 472, and attributed to Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 24.
16. CHEVES, MRS. LANGDON, née Dulles. Owned by Heatly C. Dulles. To Malbone in: Wharton, *Salons, Colonial and Republican* (1902), opp. p. 228; Bolton, *Early American Portrait Painters in Miniature* (1921), No. 32; National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 15; *The Magazine Antiques*, November 1929, p. 378. This is a copy of Malbone's miniature (No. 120 herein) of Mary Elizabeth Dulles, later Mrs. Cheves.
17. COIT, JOHN.
18. COVERY, EDWARD. Formerly attributed to Malbone; now attributed to Henry Williams.
19. CROCKER, MRS. SAMUEL.
20. DALLAS, ALEXANDER JAMES. Formerly attributed to Malbone; now attributed to Benjamin Trott.
21. DAVIS, MRS. ISAAC P. (SUSAN JACKSON). Owned by Morton Prince. Formerly attributed to Malbone, but now found to be signed: "R.F., 1808." By Robert Field.
22. DELANCY, MATHURIN LIVINGSTON. Owned by Herbert L. Pratt, 1921. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 39.
23. DE WOLF, HENRY. Owned by the Misses Middleton, 1921. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 148.
24. EVERETT, REV. MOSES.
25. FLOYD, CHARLES. Owned by Metropolitan Museum of Art. Formerly attributed to Malbone; now attributed to Benjamin Trott.
26. FOSTER, MARY CRAIGIE. Owned by Dr. W. Irving Clark. Formerly attributed to Malbone; now attributed to Walter Robertson.
27. FRASER'S NIECE. Formerly attributed to Malbone; now attributed to Charles Fraser.
28. GARDEN, ALISTER. Owned by Mrs. H. S. Holmes, 1921. To Malbone in: Bolton, *Early American*

- Portrait Painters in Miniature* (1921), No. 54. Now found to be signed and dated: "James Peale, 1795."
29. GITTINGS, RICHARD.
  30. GOODWIN, DANIEL.
  31. GOODWIN, JAMES.
  32. GOODWIN, MEMBER OF THE FAMILY OF.
  33. GREEN, GEORGE WASHINGTON. Formerly attributed to Malbone; now attributed to James Peale.
  34. GRIMKE, MRS. JOHN FAUCHERAND. Owned by Miss T. S. Grimke, 1921. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 61. Now attributed to Pierre Henri.
  35. GOWEN, WILLIAM.
  36. HENRY, MRS. BERNARD (MARY JACKSON) (1789-1876). This is a miniature copy of the Stuart portrait, Boston, c. 1806.
  37. HEYWARD, JAMES HAMILTON. Formerly attributed to Malbone, but it is a copy of his miniature No. 184.
  38. HEYWARD, MRS. JAMES HAMILTON. Formerly attributed to Malbone, but it is a copy of his miniature No. 185.
  39. HEYWARD, JUDGE THOMAS, JR. Owned by Mrs. Norvin H. Green. Formerly attributed to Malbone; now attributed to Philippe Abraham Peticolas (1760-1841).
  40. HEYWARD, WILLIAM MANIGAULT.
  41. HEYWARD, WILLIAM MANIGAULT. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 156: "A copy by [Charles] Fraser belongs to Mr. Herbert L. Pratt."
  42. HOFFMAN, MATILDA (1791-1809). Owned by The New-York Historical Society. To Malbone in: Wharton, *Heirlooms in Miniatures* (1898), p. 156. Now attributed to Anson Dickinson by the late William Sawitzky.
  43. HOFFMAN, MATILDA.
  44. HOLLAND, CAPTAIN JOHN.
  45. HOVEY, THOMAS (1762-1830). Owned by T. Hovey Gage Estate. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 67; National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 36. Now attributed to William Lovett (1773-1801).
  46. HUBBARD, MARY (POLLY).
  47. HUMPHREYS, DAVID (so called, but subject not known). Owned by Metropolitan Museum of Art. To Malbone in: National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 38. To Benjamin Trott in: Bolton and Tolman, "Cat-

- ologue of Miniatures by or Attributed to Benjamin Trott," *Art Quarterly*, Autumn 1944, No. 57, fig. 17.
48. HUNTINGTON, SAMUEL.
49. IZARD, MRS. RALPH (ALICE DELANCEY). To Malbone in: C. W. Bowen, *Centennial of the Inauguration of Washington* (1892), opp. p. 262; Bolton, *Early American Portrait Painters in Miniature* (1921), No. 84; National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 40; Parke-Bernet Galleries, Cat. 814 (1946), No. 65. Now attributed to J. P. Sauvage, c. 1774, being typical of that European artist's work.
50. JERMAIN, MAJOR JOHN.
51. JERVEY, ELIZABETH ALSTON. Owned by Amherst College. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 85; National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 41. To Benjamin Trott in: Bolton and Tolman, "Catalogue of Miniatures by or Attributed to Benjamin Trott," *Art Quarterly*, Autumn 1944, No. 20, fig. 9.
52. JORDAN, JOHN. Formerly attributed to Malbone; now attributed to Benjamin Trott.
53. KING, SAMUEL BASS.
54. KINNE, WILLIAM. Owned by Mark Bortman. To Malbone in: National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 46; *The Magazine Antiques*, November 1929, p. 379; Parke-Bernet Cat. 814 (1946), No. 9. Artist unknown.
55. LIVINGSTON, MARGARET MARIA. An oil portrait.
56. LONG, GEORGE. Owned by Rhode Island School of Design. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 90.
57. LOWELL, JOHN, JR.
58. LOWNDES, JAMES W.
59. LUCAS, MRS.
60. MACKIE, HARRIET, "The Dead Bride." Owned by Yale University Art Gallery. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 94. It is now found, however, to be signed: "Vallée."
61. MALBONE-BORIE.
62. MALBONE, EDWARD GREENE—"an indifferent copy . . . by Gimbrede" of Malbone's self-portrait.—Dunlap (1834), Vol. II, p. 195.
63. MANIGAULT, GABRIEL. To Malbone in: Bol-

- ton, *Early American Portrait Painters in Miniature*, (1921), No. 98: "Mr. Manigault, 1803-4. Painted in Charleston, S.C." Actually it was Joseph Manigault whom Malbone painted in Charleston, but in 1802. The miniature of Gabriel is a copy of Gilbert Stuart's 1794 portrait by Walter Robertson, 1794-1795.
64. MANIGAULT, MRS. GABRIEL (MARGARET IZARD). Formerly attributed to Malbone, but a copy of Stuart's 1794 portrait by Walter Robertson, 1794-1795.
  65. MASON, ARMISTED THOMSON.
  66. McPHERSON, ELIZABETH MARY (later MRS. JAMES REID PRINGLE).
  67. MEANS, THOMAS. This is an oil copy of Malbone's miniature No. 274.
  68. MEDFORD, ELIZA.
  69. MEYERS, MRS. JACOB. Formerly attributed to Malbone; now attributed to Benjamin Trott.
  70. MILLER, SAMUEL R.
  71. MORRIS, MRS. LEWIS.
  72. MORVILLE, GEORGE.
  - 73-75. PAWLEY, GEORGE; MRS. GEORGE PAWLEY; and MARY PAWLEY—three miniatures. Owned by Mrs. Reid Whitford. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), Nos. 105-107. These are too early for Malbone to have painted them, but I cannot attribute them.
  76. PIERCE, JOSEPH, JR. Owned by Carnegie Institute. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 109. Artist unknown.
  77. POINSETT, MISS SUSAN. Owned by Metropolitan Museum of Art. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 113; National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 63. This is a copy (2.8 x 2) of Malbone's original (2.14 x 2.5), No. 332.
  78. PRINGLE, HON. JAMES REID. To Malbone in: *Art in America*, June 1915, repro.; Bolton, *Early American Portrait Painters in Miniature* (1921), No. 120. Artist unknown.
  79. PURCELL, REV. HENRY. Formerly attributed to Malbone; now attributed to Pierre Henri.
  - 80-81. SALISBURY, STEPHEN, I, and MRS. STEPHEN SALISBURY I (Elizabeth Tuckerman)—two miniatures. Owned by the Worcester Museum of Art, until stolen. To Malbone in: Worcester Museum of Art *Bulletin*, April 1914, repro.; Bolton, *Early American Portrait Painters in Miniature* (1921), Nos. 125, 126;



- National Gallery of Art, *Catalogue of Miniatures and Other Works of Art by Edward Greene Malbone* (1929), Nos. 67, 68. Now attributed to William Lovett on basis of receipted bill, 1797, for £20 and a letter. See Mrs. Esther Forbes in *Old-Time New England*, Vol. XXI, No. 1, pp. 11-12, illus.
82. SCOLLAY, COL. WILLIAM.
83. SHERMAN, THADEUS. Formerly attributed to Malbone; now attributed to Archibald Robertson.
84. SIMSON, GEORGE, of Scotland. Formerly attributed to Malbone; now attributed to Benjamin Trott.
85. SINGLETON, COL. RICHARD. Owned by Amherst College. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 128. Artist unknown.
86. STORY, DR. ELISHA. Owned by The Essex Institute. To Malbone in: *Essex Institute Collections*, Vol. 50, p. 235; Bolton, *Early American Portrait Painters in Miniature* (1921), No. 133. Now found to be signed by [William] Verstelle.
87. SWEET, SAMUEL. Formerly attributed to Malbone; now attributed to William Lovett.
88. TALLMAN, CHARLES.
89. TEMPLE, MRS. GEORGE. Incorrectly to Malbone in Parke-Bernet Catalogue 814 (1946).
90. TOUSARD, COL. ANNE-LOUIS DE. Owned by Dr. Frederick Prime. To Malbone in: National Gallery of Art, *Catalogue of an Exhibition of Miniatures and Other Works by Edward Greene Malbone* (1929), No. 74. This is a copy, artist unknown, of the Malbone original, No. 433.
91. TOWNSEND, J. O. B. Owned by Dudley Newton. To Malbone in: Bolton, *Early American Portrait Painters in Miniature* (1921), No. 138. Artist unknown.
92. TUCKERMAN, LUCRETIA (later MRS. ROBERT WEIR). Owned by Worcester Museum of Art. To Malbone in: Worcester Museum of Art *Bulletin*, April 1914; Bolton, *Early American Portrait Painters in Miniature* (1921), No. 144; National Gallery of Art, *Catalogue of Miniatures and Other Works of Edward Greene Malbone* (1929), No. 79. Now attributed to William Lovett.
93. VARICK, JAMES.
94. WESTON, MISS.
95. WETHERED, JOHN LATHAM.
96. WHELPLEY, MRS. PHILIP MELANCTHON.
97. YATES, MRS. JOSEPH.
- 98-108. Eleven miniatures of UNKNOWN SUBJECTS attributed to Malbone. None are by him although two bear forged signatures.



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# CHRONOLOGY OF EDWARD GREENE MALBONE (1777-1807)

- 1777 *August*: Born at Newport, R.I., the natural son of John Malbone and Patience Greene.
- 1794 *September*: Went to Providence, R.I., where, at seventeen years of age, he began his career as miniaturist, continuing there, with intermissions, until June 1796.
- October 11*: Wrote father of his professional success and of having taken his father's surname.
- November-March 1795*: Listed 31 miniatures as painted during those five months in Providence.
- 1795 Worked in Providence throughout the year, except for a short time at home.
- October 15*: His father died.
- October 18*: Attended his father's funeral in Newport; then "returned to Providence, continuing fully occupied [there] until the following spring" of 1796.
- 1796 *January-May*: Continued to work in Providence.
- May*: Returned to Newport for a visit.
- June*: Went to Boston to seek patronage; advertised in the [Boston] *Columbian Centinel*, June 29, 1796; continued to work in Boston at least until:
- 1797 *March*: Malbone still working in Boston, but for how long thereafter is uncertain, for at some ensuing period during the year "he visited New York" where he was "liberally employed."
- November or earlier*: Back in Boston where he signed and dated his miniature of John Langdon Sullivan "November 1797."
- December*: Spent Christmas holidays in Newport.
- 1798 *January*: Inscribed portrait of John Francis: "Edward G. Malbone, Newport Jany 1798."
- April 30*: Advertised as miniaturist in the [Philadelphia] *Federal Gazette*.
- May-December*: In Philadelphia except that "In the summer the yellow fever becoming prevalent obliged him to go into the country; even here he found full employment."
- 1799 *January-December*: Probably continued work at Philadelphia for a month or two. "After this he passed his time alternately in the different cities," but time and places not specified.



1800 *January-May*: Itinerary undetermined; his only known dated miniature of this period is the one of John Nixon of Philadelphia after Stuart.

*Summer*: With Washington Allston in Newport.

*November(?)–December*: Painting in New York City.

1801 *January–February*: Painting in New York City, thence to Charleston, S.C.

*February–May*: On February 17th appeared the first of a series of advertisements in Charleston where he painted 31 miniatures in three months, remaining until his departure for England in May.

*May–November*: Trip to England with Washington Allston. Visited Benjamin West, John Trumbull, galleries, National Academy, painted "The Hours" and a few other miniatures. Was at sea on the voyage home in November.

*November 28*: Disembarked at Charleston.

*December*: Resumed miniature painting in Charleston and started his Account Book.

1802 *January–May*: During five months in Charleston recorded the painting of 58 miniatures.

*June–August*: In New York where he recorded the painting of 10 miniatures.

*September–October*: Vacationing at Newport.

*November 11–December 31*: Again working in New York City.

1803 *January–April*: Still working in New York City.

*April 29–May 26*: Vacation at Newport.

*May 27–mid-July*: Again painting in New York City.

*July (second half)*: At Newport en route to Providence, R.I.

*August–November*: Working at Providence.

*December 9 or 10*: Back in New York.

1804 *January–April 24*: Continued working in New York.

*April 27–July*: Working in Philadelphia.

*July 7–15*: Back in New York.

*July 19–September 24*: Working and vacationing in Newport.

*September 24–December 31*: Journeyed to Boston where he continued to work for 16 months except for a short visit home.

1805: Malbone worked throughout the entire year, except for probable vacation at home, in Boston.

1806 *January–February*: Concluded his affairs in Boston and about mid-January went home to Newport for a vacation before sailing for Charleston, S.C.

*February 17–May 8*: Working in Charleston where "a violent cold . . . settled upon his lungs."

*May 8-June 4:* Sailed to New York where he worked a few weeks.

*June 4-September:* Sick and convalescent in Newport.

*October 5:* In Boston "not . . . well enough to use my pencil yet."

*Mid-October-November:* Back in Newport under doctor's care; on November 13th sailed for Jamaica, B.W.I., for his health.

*December 1:* "arrived in Port Antonio, Jamaica, after a passage of Seventeen days," but found no advantage to his health.

1807 *January:* "took passage for Savannah, hoping to be able to reach Newport as soon as spring opened," and went to the Savannah home of his cousin Robert Mackay, where he languished until his death.

*May 7:* Died of consumption and was buried in the Colonial Cemetery, Savannah, Ga.

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1794. Letter of Edward Malbone to his father October 11, 1794.—Copy owned by Mrs. W. S. Lovell, Birmingham, Alabama.

1795. Transcript of a Deed of Property from John Malbone to Henrietta Greene, *et als*, "Lodged in my office Octo 14, 1795 at half past ten o'clock A.M. and Recorded and Compared Oct. 16th 1795 JONATHAN ALMY Town Clerk."—Land Evidence of the City of Newport, Vol. 6, pp. 64, 65. (In this instrument, a certified copy of which is at The New-York Historical Society, John Malbone transfers the home property with a "Dwelling House, and other buildings" to his children.)

1795. Transcript of a Deed of Property from John Malbone to Henrietta Malbone, *et als*, "Lodged in my Office October 14th, 1795 at half past ten o'clock A.M. and Recorded and Compared Oct. 16th, 1795. JONATHAN ALMY Town Clerk."—Land Evidence of the City of Newport, Vol. 6. (Relates to the Ohio property.)

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1797. Letter from Harriet (Henrietta) Malbone to Robert Mackay, Newport, March 1797. Owned by Mrs. W. S. Lovell, Birmingham, Alabama. (Henrietta's letter is a reply to one from her cousin Robert Mackay, who has just returned to Savannah from a voyage to Jamaica. She is "happy to find you still retain your former sentiments and do not blush to acknowledge one who seems born only to calamity." Her father's death "deprived us at once of both friends and fortune." F. Brinley, her uncle by marriage, and Mrs. Chilcott, her aunt's sister-in-law, have given the Malbone sisters "every mark of civility and attention." Mrs. Chilcott, who "was constantly with us" during the father's last days, "soars above the vulgar prejudices of her sex.")

1801. Letter from Mrs. William Hunter (Deborah Malbone), London, October 4, 1801, to Charles Feke, Newport. Owned by Miss Anna F.

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1806. Two letters from Moses Poor, Charleston, February 22 and 25, 1806, to his wife. Owned by Miss Elizabeth Edes, Alexandria, Va., 1935. (One letter mentions Malbone's miniature of Mrs. Poor, the other that of John Waters.)

1806. Letter from Edward Greene Malbone, Boston, October 5, 1806, to Robert Macomb, New York. Owned by Mr. Irving S. Olds, New York City. (Relates to miniatures, and mentions Mary Pell, later the wife of Robert Macomb.)

1807. Letter from Mrs. Whitehorne (Henrietta Malbone), Newport, March 22, 1807, to Robert Mackay, Savannah. Owned by Mrs. W. S. Lovell, Birmingham, Alabama. (Inquires after her brother's health.)

1807. Letter from Mrs. Whitehorne (Henrietta Malbone), Newport, April 3, 1807, to Robert Mackay, Savannah. Owned by Mrs. W. S. Lovell, Birmingham, Alabama. (Acknowledges the receipt of a letter written in January giving news of E. G. M.)

1807. Letter from Mrs. Robert Mackay, London, April 10, 1807, to Robert Mackay, Savannah. Owned by Mrs. W. S. Lovell, Birmingham, Alabama. (Mentions the ill health of E. G. M., and conveys remembrances of "kindness and affection" for him from his aunt and her daughter.)

1807. Letter from John G. Whitehorne, Newport, May 28, 1807, to Robert Mackay, Savannah. Owned by Mrs. W. S. Lovell, Birmingham, Alabama. (Relates to his return from Savannah where he attended at the last illness of E. G. M., and speaks of his sisters' grief.)

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# INDEX

[NOTE: This index was compiled by Theresa A. Czajkowska, Assistant Editor, The New-York Historical Society. Numbers within brackets refer to the numbered entries in the Descriptive Catalogue of Malbone's Paintings, pp. 127-263. Italic numbers refer to pages. The initials EGM, throughout the index, stand for Edward Greene Malbone. The term "patron" is used to identify a person who is listed in Malbone's Account Book as having ordered a portrait of some one else, or who is listed in such a way as to leave an uncertainty whether the miniature was painted *of* him or merely *for* him, or whose name was recorded under circumstances which make it doubtful that the intended painting was executed at all. All biographical data concerning the artist and his work are indexed analytically under the heading "Malbone, Edward Greene."]

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